

PABLO VICINO

EL GARIBOLINO



1876





14  
H. J. Allen the 3. 18. 1.



*Il Galieno* att. 3

*Libretto degli allievi*



*Dramma*  
*Recitato nel Teatro di S. Gio: e Paolo di Venezia l'anno 1683*

*Reale Archivio di musica di S. Sebastiano*

*Poesia di Matteo Natis (Veneziano)*

*Musica di Carlo Pallavicino*  
*(Bresciano) Libretto*

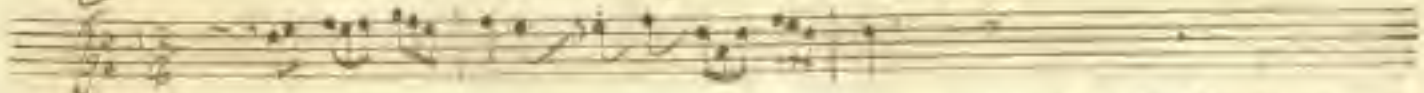
*Figismondo Archio*







Primo Canto, Come una Fata, immaginaria di Lully



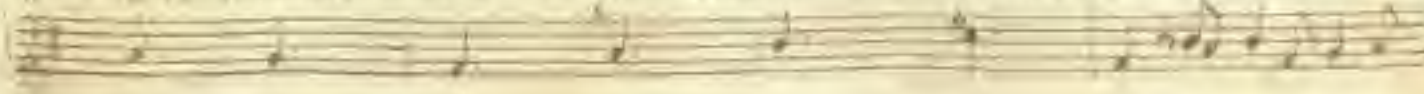
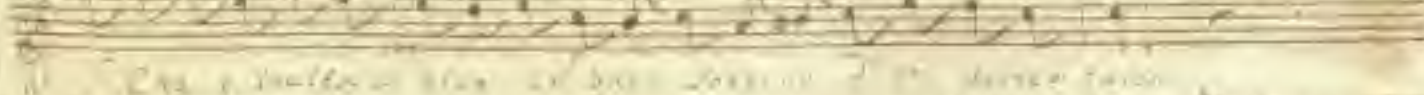
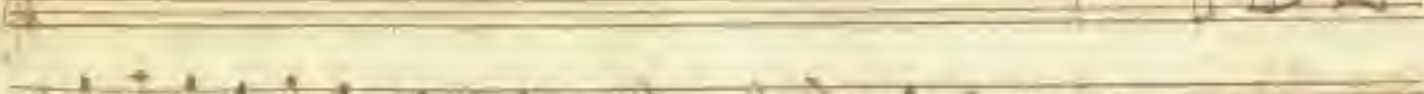
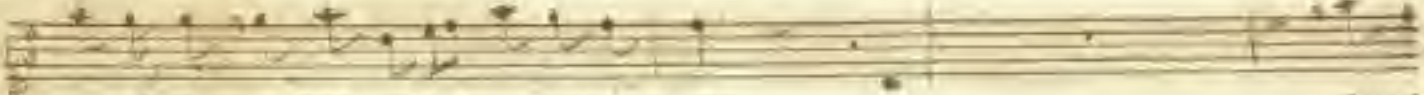
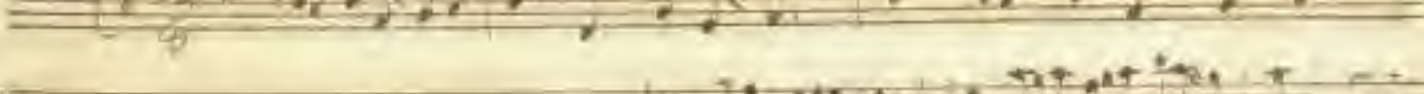
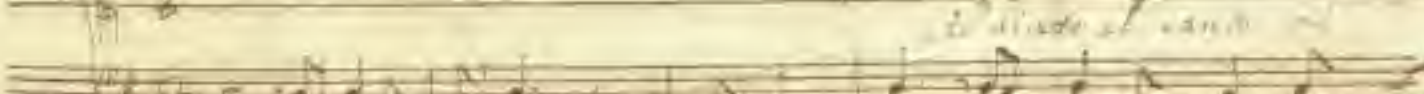
Chorale

di Lully

di Lully



il diado et and







Ma il mio nome è quello che è dell'acqua e se l'acqua è dolce

... e se l'acqua è dolce... Romano... *Ma*

... e se l'acqua è dolce... *Ma*

... e se l'acqua è dolce... *Ma*

... e se l'acqua è dolce... *Ma*

... e se l'acqua è dolce... *Ma*



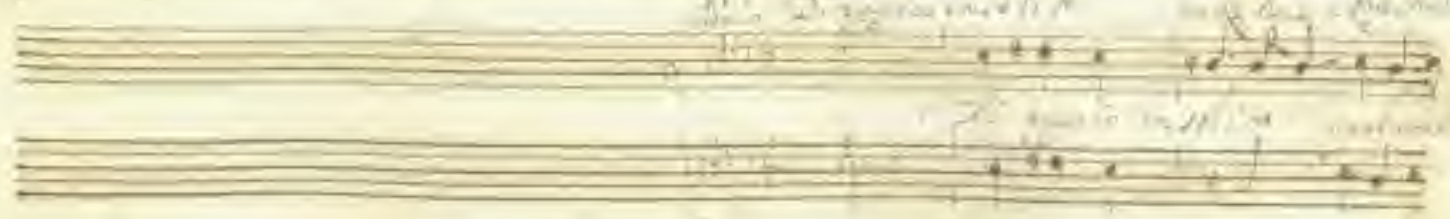
*Allegro*

Ma non ho che tua vita e tua gloria  
 e non ho che tua gloria e non ho che tua gloria

e non ho che tua gloria e non ho che tua gloria  
 e non ho che tua gloria e non ho che tua gloria

e non ho che tua gloria e non ho che tua gloria  
 e non ho che tua gloria e non ho che tua gloria

e non ho che tua gloria e non ho che tua gloria  
 e non ho che tua gloria e non ho che tua gloria

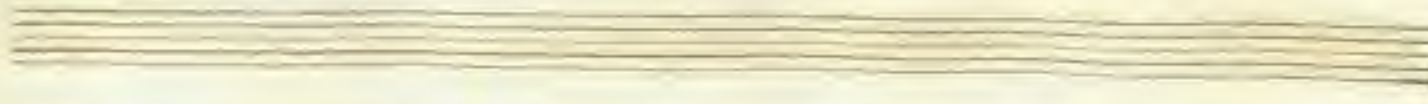
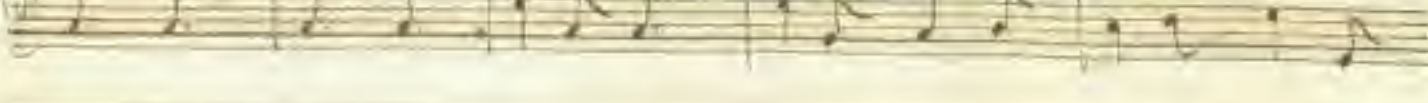
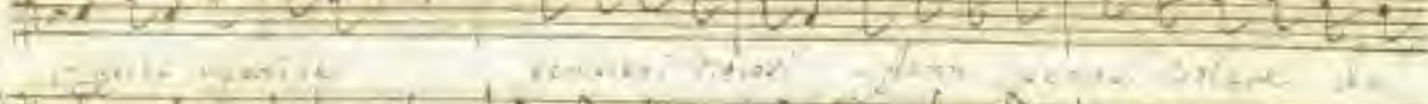
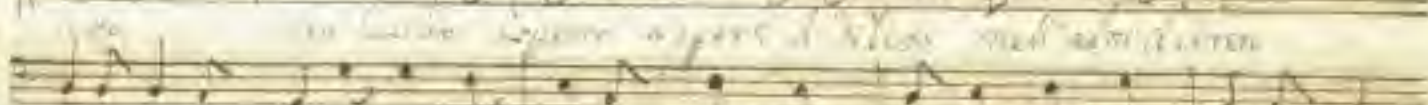
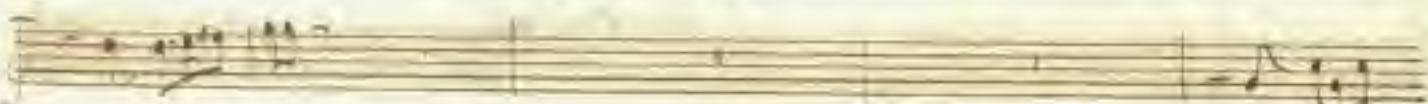
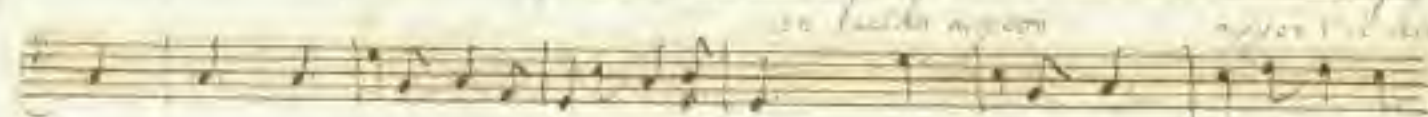












Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and beams. The lyrics are written in a cursive script below the staves. The score is organized into systems, with some staves containing multiple lines of music. The handwriting is elegant and characteristic of 18th or 19th-century musical notation.

Lyrics (from top to bottom):

...  
...  
...  
...  
...  
...  
...  
...  
...  
...



Handwritten musical notation on a five-line staff. The lyrics below the staff are: *che l'aria di tanto è più dolce. Ma la notte è più dolce ancora.*

Handwritten musical notation on a five-line staff. The lyrics below the staff are: *Supra l'aria di tanto è più dolce. Ma la notte è più dolce ancora.*

Handwritten musical notation on a five-line staff. The lyrics below the staff are: *Ma la notte è più dolce ancora. Ma la notte è più dolce ancora.*

Handwritten musical notation on a five-line staff. The lyrics below the staff are: *Ma la notte è più dolce ancora. Ma la notte è più dolce ancora.*

Handwritten musical notation on a five-line staff. The lyrics below the staff are: *Ma la notte è più dolce ancora. Ma la notte è più dolce ancora.*

Handwritten musical notation on two staves. The first staff contains a melodic line with various notes and rests. The second staff contains a more rhythmic line with many beamed notes. There are some handwritten annotations above the staves, including "Al - lora" and "Sembra".

Handwritten musical notation on two staves. The first staff continues the melodic line. The second staff continues the rhythmic line. There are some handwritten annotations below the staves, including "Genio" and some lyrics.

Handwritten musical notation on two staves. The first staff contains a melodic line. The second staff contains a rhythmic line. There are some handwritten annotations above the staves, including "Immaginazione" and some lyrics.

Handwritten musical notation on two staves. The first staff contains a melodic line. The second staff contains a rhythmic line. There are some handwritten annotations above the staves, including "Vento" and some lyrics.

Handwritten musical notation on two staves. The first staff contains a melodic line. The second staff contains a rhythmic line. There are some handwritten annotations above the staves, including "Vento" and some lyrics.





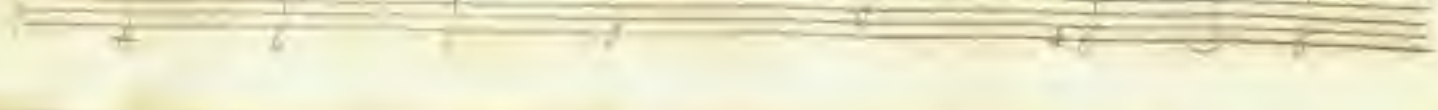
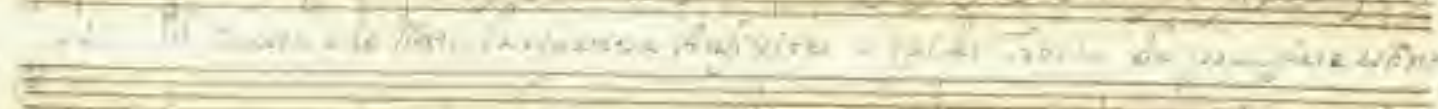
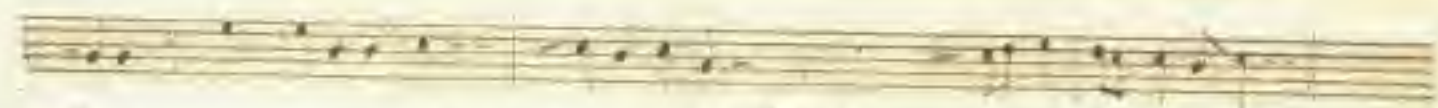
Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as notes, rests, and clefs. There are handwritten annotations in Italian, including "Bella voce a solo" and "in armonia con il basso".

*Bella voce a solo*

*in armonia con il basso*

*Bella voce a solo*



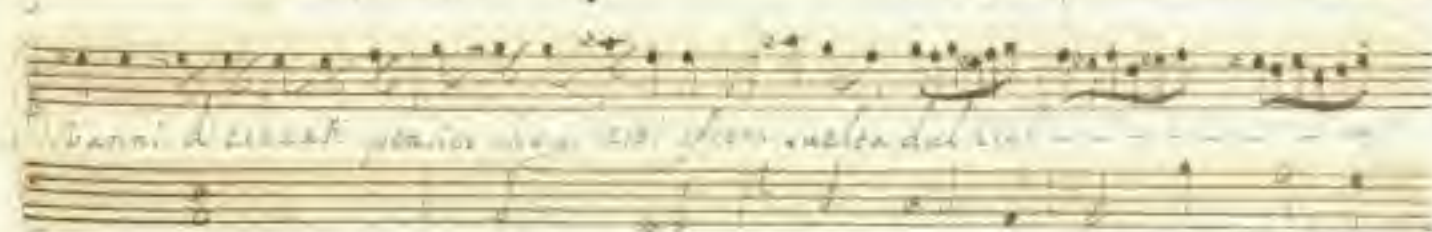




Colte non più l'alta l'ideale e non più l'ideale



Colte non più l'alta l'ideale e non più l'ideale



Colte non più l'alta l'ideale e non più l'ideale



Colte non più l'alta l'ideale e non più l'ideale



Colte non più l'alta l'ideale e non più l'ideale

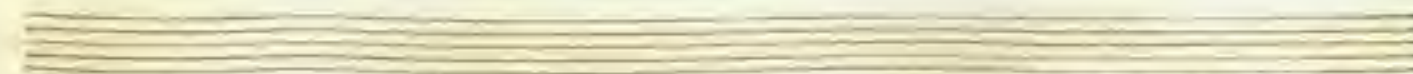
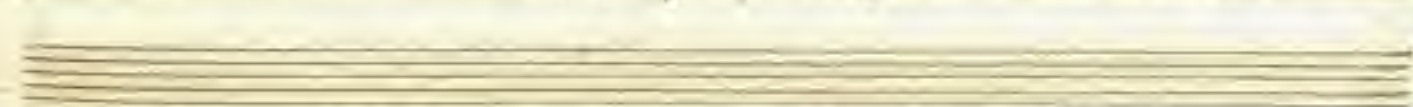
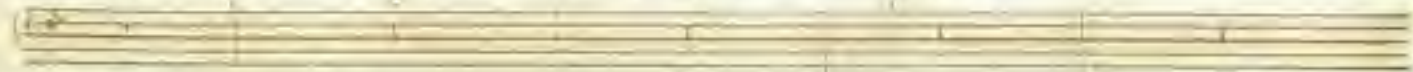


Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The paper shows signs of age, including yellowing and some staining.

The score is written in a cursive, handwritten style. The first staff begins with a treble clef and a key signature of one flat. The notation is dense, with many notes and rests. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a treble clef and a key signature of one flat. The fifth staff has a treble clef and a key signature of one flat. The sixth staff has a treble clef and a key signature of one flat. The seventh staff has a treble clef and a key signature of one flat. The eighth staff has a treble clef and a key signature of one flat. The ninth staff has a treble clef and a key signature of one flat. The tenth staff has a treble clef and a key signature of one flat.

There are several annotations in the right margin, including "No. 111" and "L. 111".

At the bottom of the page, there is a line of text: "All la Penza di Roma - San Giovanni Uspia".









Atto Primo Scena I. Canoso e Tullio





Il giorno dell'ultima ora non videro la mia

Il giorno dell'ultima ora non videro la mia

Il giorno dell'ultima ora non videro la mia

Il giorno dell'ultima ora non videro la mia

Il giorno dell'ultima ora non videro la mia



*ma*  
cory a destra e. *Salva* Ho più a corda in *il* *armonia*

*colle* *di* *mani* *tra* *di* *chi*

*Salva*

*Salva*

*Salva*





Handwritten musical notation on three staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with a treble clef and a key signature of one sharp (F#). The third staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and accidentals.

Handwritten text: *Handwritten text, possibly a title or description, written across the middle of the page.*



Handwritten musical notation on three staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with a treble clef and a key signature of one sharp (F#). The third staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and accidentals.

Handwritten text: *Handwritten text, possibly a title or description, written across the middle of the page.*

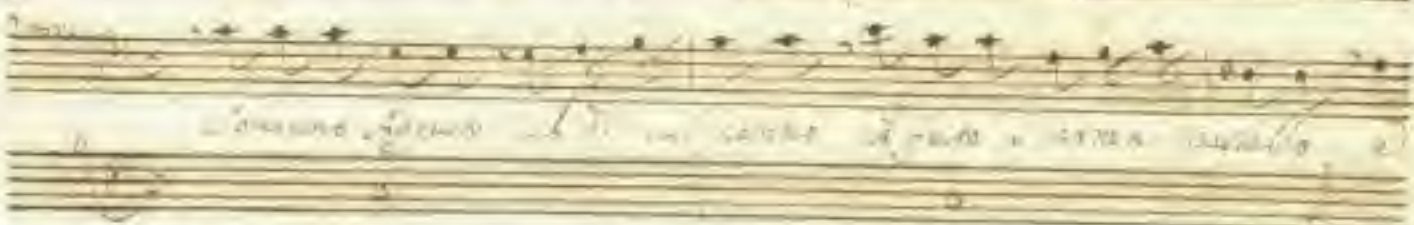




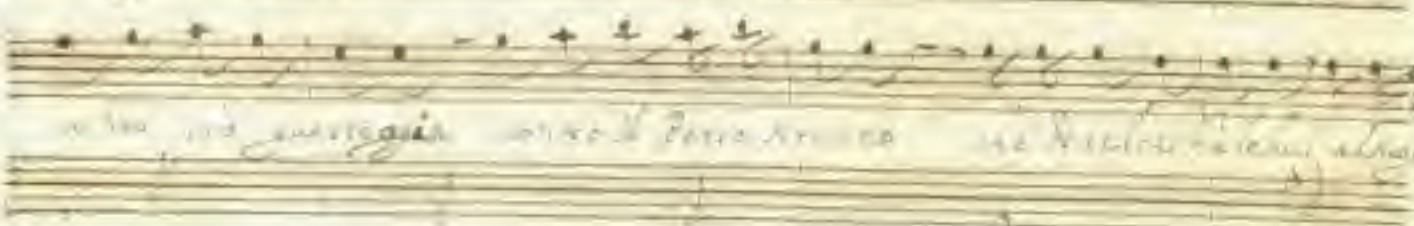
## Scena II



San Marco, che non è più



L'ordine è dato. Di un canto a parte e senza dubbio



che non è più quella che si diceva. E si diceva che era



Però a se stesso non si diceva. E si diceva che era

Handwritten musical score for "L'Espresso" by Giuseppe Verdi. The score is written on ten staves with Italian lyrics. The lyrics are: "L'Espresso - as del latte Espresso Espresso - in tutto mondo è  
fama - parità il cielo anima del latte -  
serena e dolce al palato". The notation includes various musical symbols such as notes, rests, and bar lines.





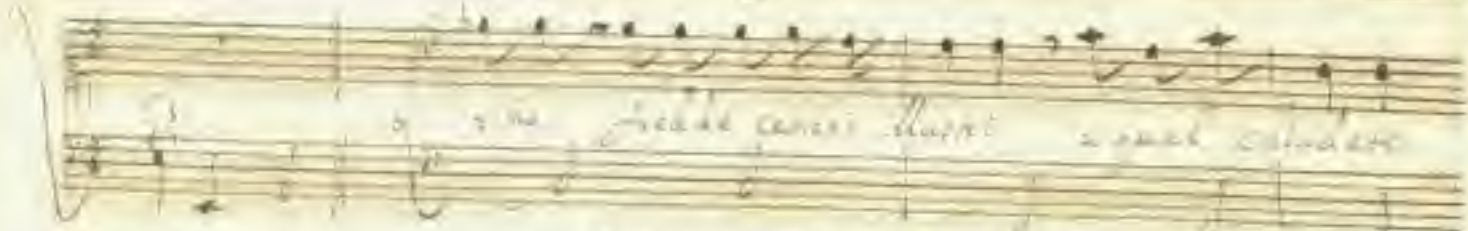




Handwritten musical score system 1, consisting of four staves. The notation includes various musical symbols such as notes, rests, and clefs. The third staff contains the handwritten text: *Tranquillo e moderato quasi lasso. Ad libitum. Tutti e piano. Allegretto. And.*



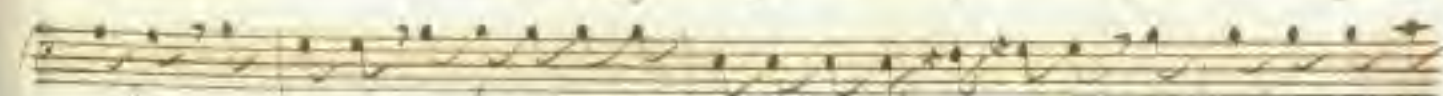
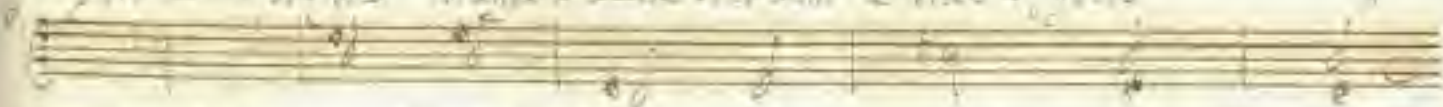
Handwritten musical score system 2, consisting of four staves. The notation includes various musical symbols such as notes, rests, and clefs. The third staff contains the handwritten text: *Ad libitum. Tutti e piano. Allegretto. And.*



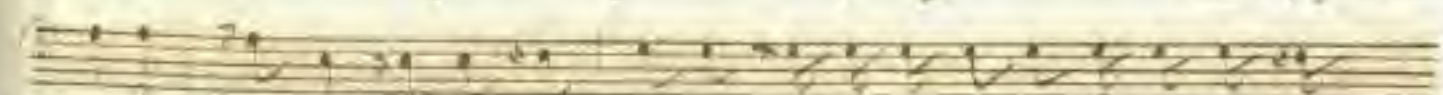




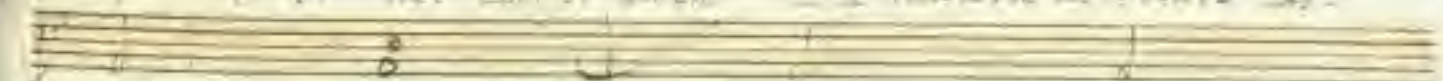
per altro volere, mance il Babo, e vedrai a vide il resto



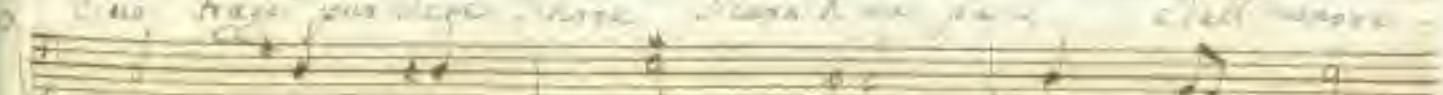
adesso è giunto l'ultima età, e vedrai a vide il resto



adesso è giunto l'ultima età, e vedrai a vide il resto



adesso è giunto l'ultima età, e vedrai a vide il resto



Scena IV



Galiene



Handwritten musical score for the first system, featuring five staves with various musical notations including notes, rests, and clefs. The notation is in a historical style, likely from an 18th-century manuscript.

Handwritten musical score for the second system, featuring five staves. The section is titled "Scena V" and includes the names "Emiliano, e" and "Jetti" written in the right margin. There are also handwritten annotations in the left margin.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written in a cursive script below the staves.

Lyrics (transcribed from the visible text):

...e de ...  
...  
...  
...  
...  
...  
...  
...  
...  
...



Handwritten musical score for the song "The Rose Tree". The score is written on ten staves, with lyrics in English and Romanian. The melody is written on the upper staff of each pair, and the accompaniment is on the lower staff. The lyrics are as follows:

English lyrics:  
 The rose tree in the garden  
 Is so old and so green  
 And the rose is so sweet  
 And the rose is so green  
 And the rose is so sweet  
 And the rose is so green  
 And the rose is so sweet  
 And the rose is so green  
 And the rose is so sweet  
 And the rose is so green

Romanian lyrics:  
 Trandafierul din grădina  
 Este atât de verde  
 Și trandafii sunt atât de dulci  
 Și trandafii sunt atât de verzi  
 Și trandafii sunt atât de dulci  
 Și trandafii sunt atât de verzi  
 Și trandafii sunt atât de dulci  
 Și trandafii sunt atât de verzi  
 Și trandafii sunt atât de dulci  
 Și trandafii sunt atât de verzi



Handwritten musical score for "Sinfonia in Sol maggiore" by Giuseppe Verdi. The score is written on ten staves, with lyrics in Italian interspersed. The handwriting is in ink on aged paper.

Lyrics visible in the image:

- Il grande è il suo nome in lingua di popolo
- Sinfonia
- Il suo nome è il suo nome è il suo nome

Scena VI

Handwritten musical score for a scene, featuring six systems of staves with notes and lyrics. The lyrics are in Italian.

System 1: *Scena VI* (Title). Lyrics: *Non, non d'ogni* (above staff), *Non, non d'ogni* (below staff).

System 2: Lyrics: *Non, non d'ogni* (below staff), *Non, non d'ogni* (below staff).

System 3: Lyrics: *Non, non d'ogni* (below staff), *Non, non d'ogni* (below staff).

System 4: Lyrics: *Non, non d'ogni* (below staff), *Non, non d'ogni* (below staff).

System 5: Lyrics: *Non, non d'ogni* (below staff), *Non, non d'ogni* (below staff).

System 6: Lyrics: *Non, non d'ogni* (below staff), *Non, non d'ogni* (below staff).





Valla la lita mi d'oret ven i part' mia p'ra mi p'la la lita mi



one bel - la - lita la - lita mi d'oret ven



Alman' cor mio l'aria A l'aria mia con l'aria l'aria mi



Mio A l'aria mia con l'aria l'aria mia con l'aria



l'aria l'aria mia con l'aria l'aria mia con l'aria

Col

Doni

No Uuerrà - - - - - uera huan nel Regno

No Uuerrà - - - - - uera huan nel Regno

Scena VII *Finita sola*

Parte d'acqua e mi - - - - - ad che nuovo Mercurio al p...!

... ..



Handwritten musical notation on a five-line staff. The notation includes various note values, rests, and bar lines. The ink is dark and the paper shows signs of age.

da vida e de amor

Handwritten musical notation on a five-line staff, continuing the piece from the previous system. It features similar note values and rests.

Handwritten musical notation on a five-line staff, concluding the piece. The notation includes a final cadence and a double bar line.

nô nô nô nô tá ô tá e de amor e de vida e de vida

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written in Italian, appearing below the staves.

*Il tuo*

*Se a voi parlate e sapete*

*mi è venuta del maluccio incantato*

*La prima e seconda del maluccio incantato del maluccio incantato*

*Finisce l'aria*



nel tuo sole, Nido  
CANTANTE ASSISI, STABILI NEL SO-

nel tuo sole, Nido  
nel tuo sole, Nido

nel tuo sole, Nido  
nel tuo sole, Nido

nel tuo sole, Nido  
nel tuo sole, Nido

nel tuo sole, Nido  
nel tuo sole, Nido



Seena VIII

Coro edetto





in ogni valle di miseria dove è un solo  
figlio di Dio

non restasse un solo di noi - restasse un  
solo di noi

*Fin*  
Dove è un solo di Dio dove è un solo di Dio  
Dove è un solo di Dio

non a se more - non a se more in se nel suo dolo more e tener  
e tener

Dove è un solo di Dio dove è un solo di Dio  
Dove è un solo di Dio

*And.*  
-er-za è cara, per pietà || Sollec- citi sei tu che di adun- ti in

*And.*  
-ano nel centro del mio core || Cio- ché di quel core s'incanta- to

*And.*  
-co a tua bellezza a dona- || L'ogni la sua bellezza ||

*And.*  
per-ò fido mio di sol- ta arrenda- to. in il far- mi re-ger-

*And.*  
e gran- de di quel core s'incanta- to



219

219

219

*Il tuo volto non c'è d'amor*

*Il tuo volto non c'è d'amor* *Nai zepo dei sonni due se lo, e*

*nelle con gli occhi di lei* *del salotto sopra via via di*

*nastro nel che non si* *non solo con gli occhi di lei*

*Il tuo volto non c'è d'amor*



Ma non vici a me Ma non vici a me



Quel non vici a me Ma non vici a me



Non vici a me Ma non vici a me



Ma non vici a me Ma non vici a me



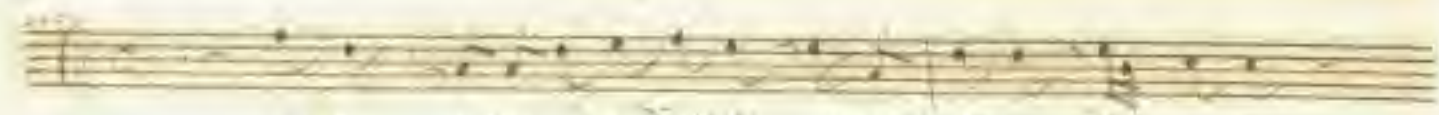
Ma non vici a me Ma non vici a me



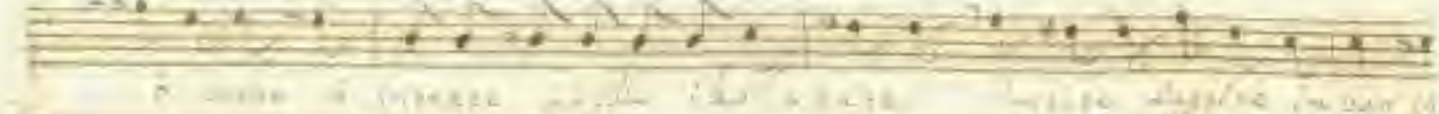
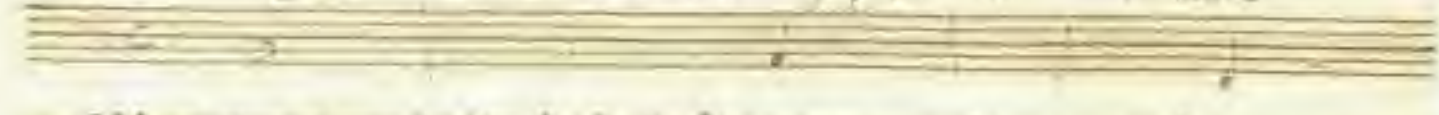




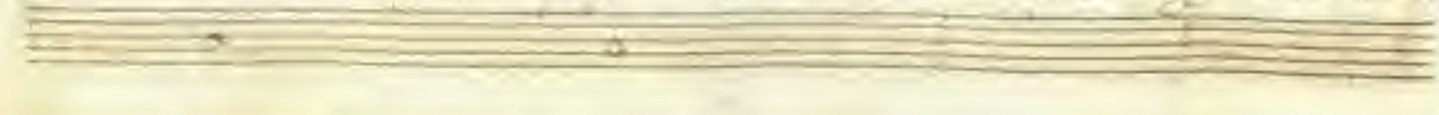
*Siena IX. Lento*



*Quia non est deus nisi unus*



*Et non est deus nisi unus*





Handwritten musical notation on a five-line staff. The notes are mostly eighth and sixteenth notes, with some rests. The ink is dark brown.

Handwritten musical notation on a five-line staff. The notation includes a treble clef and a key signature of one flat. The notes are mostly eighth and sixteenth notes, with some rests. The ink is dark brown.

Handwritten musical notation on a five-line staff. The notation includes a treble clef and a key signature of one flat. The notes are mostly eighth and sixteenth notes, with some rests. The ink is dark brown.

Handwritten musical notation on a five-line staff. The notation includes a treble clef and a key signature of one flat. The notes are mostly eighth and sixteenth notes, with some rests. The ink is dark brown.

Handwritten musical notation on a five-line staff. The notation includes a treble clef and a key signature of one flat. The notes are mostly eighth and sixteenth notes, with some rests. The ink is dark brown.



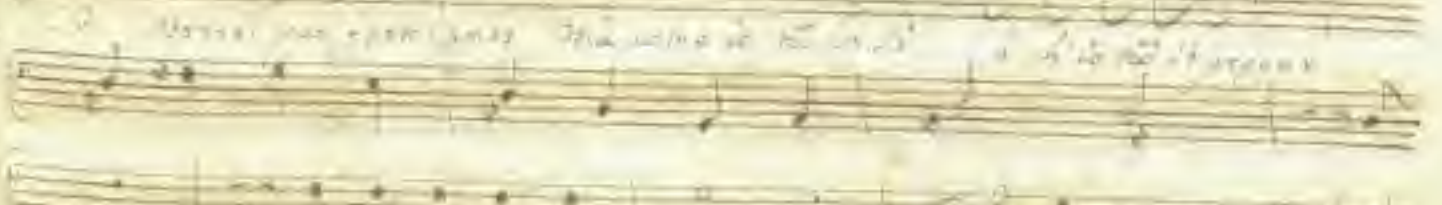




Never was from where this come it is



Never was from where this come it is  
A little of the same



The people of



Handwritten musical score on five staves. The notation includes notes, rests, and bar lines. The lyrics are written below the staves.

1. *io non so se*  
 2. *ma non so se*  
 3. *ma non so se*  
 4. *ma non so se*  
 5. *ma non so se*

Handwritten musical score on three staves. The notation includes notes, rests, and bar lines. The lyrics are written below the staves.

6. *ma non so se*  
 7. *ma non so se*  
 8. *ma non so se*



Serena X. SINGING

DELICATA E MORE

ma che  
sola per far

io al mio destino l'ultima speranza ch'avevo prima mi tolse il mare

io sono in mezzo al mare nell'oceano d'onde già mi assaliva la nave

parto dall'esplicito un'ora per quella prima mano che

con Al servizio fido a me p'fido

Handwritten musical score for "L'Espresso" by Giuseppe Verdi. The score is written on two staves. The top staff contains a melody with various notes and rests, and the bottom staff contains a bass line. The lyrics "L'Espresso" are written below the top staff, and "L'Espresso" is written below the bottom staff.

Handwritten musical score for the song "The Rose Tree". The score is written on four staves. The first two staves contain the melody, and the last two staves contain the bass line. The lyrics are written in German and English.

**German Lyrics:**  
 Die Rose die blüht so schön und so hoch,  
 Die Rose die blüht so schön und so hoch.

**English Lyrics:**  
 The Rose that blooms so high and so high,  
 The Rose that blooms so high and so high.

Handwritten musical notation on a five-line staff. The notation includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written in a cursive, handwritten style. The lyrics "The Lord is with us" are written below the staff.

Handwritten musical score for "The Rose Tree". The score is written on two staves. The top staff contains a melody with a treble clef and a key signature of one flat (B-flat). The bottom staff contains a bass line with a bass clef. The lyrics "The Rose Tree" are written below the top staff. The music is in a simple, folk-like style.

Handwritten musical notation on a five-line staff. The melody is written in a cursive, handwritten style. The notes are mostly eighth and sixteenth notes, with some rests. The handwriting is somewhat slanted and fluid. The piece is titled 'Iona' in the upper left corner.



*Coro* *de l'ordine apostolico* *valeriano* *de l'ordine* *de l'ordine*

*Vice* *de l'ordine apostolico* *de l'ordine* *de l'ordine*

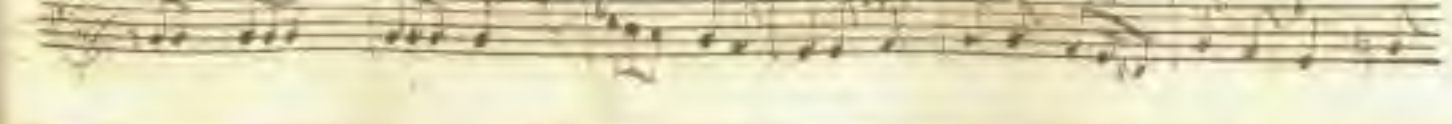
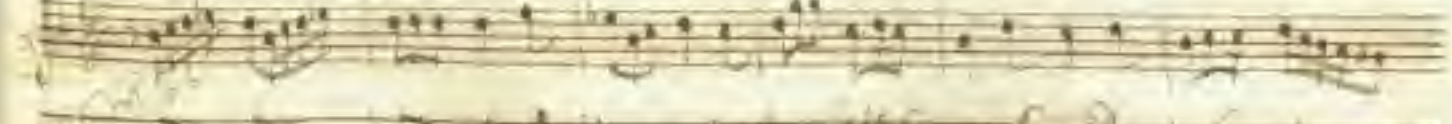
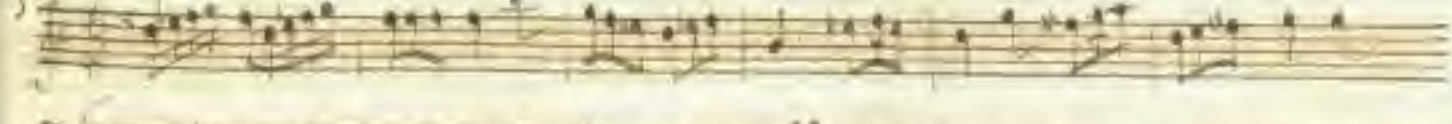
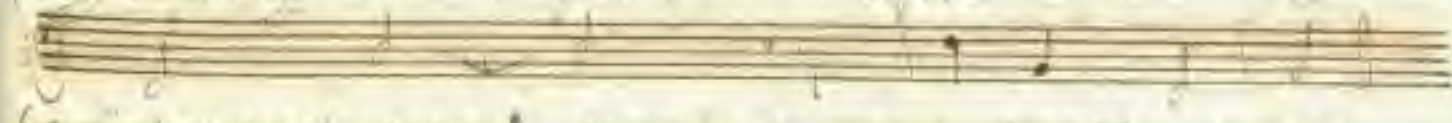
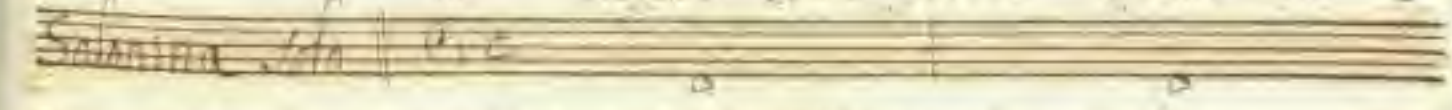
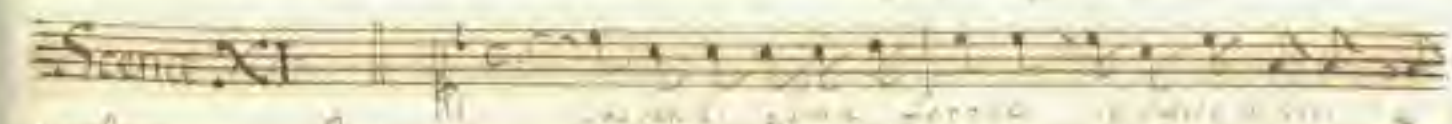
*de l'ordine* *de l'ordine* *de l'ordine* *de l'ordine*

*de l'ordine* *de l'ordine* *de l'ordine* *de l'ordine*

*de l'ordine* *de l'ordine* *de l'ordine* *de l'ordine*

Handwritten musical score for "L'Alfama" by Giuseppe Verdi. The score is written on ten staves with lyrics in Italian. The lyrics are: "L'Alfama, l'Alfama, l'Alfama, l'Alfama, l'Alfama, l'Alfama, l'Alfama, l'Alfama, l'Alfama, l'Alfama."





Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The manuscript is written in a cursive style, typical of 18th or 19th-century musical notation. The staves are numbered 1 through 10, with the numbers written in the left margin. The music appears to be a single melodic line, possibly for a violin or flute. The paper is aged and shows some staining.

10

11

12

13

14

15

16

17

18

19

20

Handwritten text on the right margin, likely a continuation of the musical score or a list of notes. The text is written in a cursive style, matching the notation on the staves.



Handwritten musical score on six staves. The lyrics are written below the notes in a cursive script. The text is partially legible and appears to be a religious or liturgical text.

Stave 1: *... in te, o Maria, Mater Dei, ...*

Stave 2: *... in te, o Maria, Mater Dei, ...*

Stave 3: *... in te, o Maria, Mater Dei, ...*

Stave 4: *... in te, o Maria, Mater Dei, ...*

Stave 5: *... in te, o Maria, Mater Dei, ...*

Stave 6: *... in te, o Maria, Mater Dei, ...*

SCENE XII





Handwritten musical score on six staves. The notation includes various note values, rests, and bar lines. The lyrics are written in Italian and are partially obscured by the musical notes. The handwriting is in a cursive style typical of the 18th or 19th century.

*Tutti no. 1. L'aria prima di questo*

*aria prima di questo*

*aria prima di questo*

*aria prima di questo*

*aria prima di questo*

*aria prima di questo*

di cui l'aria  
Per tua d'ora non si scorda

che da te in una angustia  
non ho mai più scordata

va in un'ora in un'ora  
per tua d'ora non si scorda

Se non l'ho mai più scordata  
in quella che ancora d'ora non si scorda

che da te in una angustia  
non ho mai più scordata



[illegible]A handwritten musical score for the song "The Rose Tree". The music is written on two staves. The top staff uses a treble clef and contains a melody with many eighth notes. The bottom staff uses a bass clef and contains a simpler accompaniment with fewer notes. Between the two staves, the lyrics are written in cursive: "The rose tree, long & tall / Sent me a letter to say - good night".

The rose tree, long & tall  
Sent me a letter to say - good night

Handwritten musical score for the song "O Tiden". The score is written on two staves. The top staff contains the melody, and the bottom staff contains the lyrics. The lyrics are written in Norwegian: "O Tiden som i Løst og løs i". The music is in a simple, folk-like style with a key signature of one sharp (F#) and a common time signature (C).

28.3	200	0.0	0
------	-----	-----	---

Handwritten musical score for the song "The Rose Tree". The score is written on two staves. The top staff is for the voice, and the bottom staff is for the piano accompaniment. The lyrics are written below the voice staff.

*The Rose Tree*

*See what a good tree it has brought me*

*See what a good tree it has brought me*

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various note values (quarter, eighth, sixteenth notes) and rests. The lyrics are written in Italian, appearing below the staves. The text is partially legible and includes phrases such as:

*...e ...*  
*...e ...*  
*...e ...*  
*...e ...*  
*...e ...*  
*...e ...*  
*...e ...*  
*...e ...*

The bottom of the page shows several empty staves.



# Scena XIII

Adina

conita

di Saverio

con la mia

ciatori e altri

Sax

con la mia

ciatori

di Saverio

Adina





A handwritten musical score on ten staves. The notation includes various note values, rests, and bar lines. The lyrics are written below the staves in a cursive script. A large, diagonal watermark or stamp is visible across the middle of the page, partially obscuring the musical notation. The paper is aged and shows some staining.

Handwritten musical score on ten staves. The notation includes various note values, rests, and bar lines. The lyrics are written below the staves in a cursive script. A large, diagonal watermark or stamp is visible across the middle of the page, partially obscuring the musical notation. The paper is aged and shows some staining.

Handwritten musical notation on a five-line staff. The lyrics are: *Nã de Deus o Pã de Deus nã de Deus o Pã de Deus*

Handwritten musical notation on a five-line staff. The lyrics are: *o Pã de Deus o Pã de Deus o Pã de Deus o Pã de Deus*

Handwritten musical notation on a five-line staff. The lyrics are: *Nã de Deus o Pã de Deus nã de Deus o Pã de Deus*

Handwritten musical notation on a five-line staff. The lyrics are: *o Pã de Deus o Pã de Deus o Pã de Deus o Pã de Deus*

Handwritten musical notation on a five-line staff. The lyrics are: *Nã de Deus o Pã de Deus nã de Deus o Pã de Deus*



Finis

1. *aguo d'acqua da com'acqua con la sua acqua a l'acqua*

2. *con l'acqua a l'acqua a l'acqua a l'acqua*

3. *acqua d'acqua a l'acqua a l'acqua a l'acqua*

4. *acqua d'acqua a l'acqua a l'acqua a l'acqua*

5. *acqua d'acqua a l'acqua a l'acqua a l'acqua*

Handwritten musical score for the opera *L'Espresso* by Giuseppe Verdi. The score is written on ten staves with Italian lyrics. The lyrics are: "L'Espresso, l'Espresso, l'Espresso, l'Espresso, l'Espresso, l'Espresso, l'Espresso, l'Espresso, l'Espresso, l'Espresso." The notation includes various musical symbols such as notes, rests, and dynamic markings.



Handwritten musical score on six staves. The lyrics are written below the notes in a cursive script. The text is in German and appears to be a religious or liturgical song.

1. Ich hab' mich in die Welt gegeben, und will die Welt nicht lassen.

2. Ich hab' die ganze Welt, die ich sehe, in meine Hand genommen.

3. Ich hab' die Welt, die ich sehe, in meine Hand genommen.

4. Ich hab' die Welt, die ich sehe, in meine Hand genommen.

5. Ich hab' die Welt, die ich sehe, in meine Hand genommen.

6. Ich hab' die Welt, die ich sehe, in meine Hand genommen.

Handwritten musical score for "L'addio cono" by G. Rossini. The score is written on ten staves with lyrics in Italian. The lyrics are: "L'addio cono non è temerario perché ho nel petto l'addio cono", "e se è questa anima che", "a quel tempo mi fece amore e in quel tempo l'addio cono", "e se la ragazza non è ancora innamorata", "e se la ragazza non è ancora innamorata".





Handwritten musical score on ten staves, featuring Latin lyrics and musical notation. The lyrics are written in a cursive script, often appearing below the notes or between staves. The notation includes various note values, rests, and bar lines.

Lyrics visible on the staves include:

- Stave 1: *Deus in excelsis deus*
- Stave 2: *Deus in excelsis deus*
- Stave 3: *Deus in excelsis deus*
- Stave 4: *Deus in excelsis deus*
- Stave 5: *Deus in excelsis deus*
- Stave 6: *Deus in excelsis deus*
- Stave 7: *Deus in excelsis deus*
- Stave 8: *Deus in excelsis deus*
- Stave 9: *Deus in excelsis deus*
- Stave 10: *Deus in excelsis deus*



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written in a cursive script below the staves.

Lyrics (approximate):

...a ... ..  
... ..  
... ..  
... ..  
... ..  
... ..  
... ..  
... ..  
... ..  
... ..



Adagio e sostenuto

Handwritten text in the right margin, possibly a list of names or a table of contents, partially visible and cut off.



[illegible]

Scena XIV

Lento

prospetto e belli

Salvatore per la sera che è bello e un poco di luna

moderato un po' di più di quel che pareva

è un po' di più di quel che pareva

un po' di più di quel che pareva



Scena XV Gallieno, la Donna, e

560

detti

La mia sposa è qui, e tu la vedi, la tua sposa è qui.

Ma tu la vedi, e tu la vedi, e tu la vedi, e tu la vedi.

Ma tu la vedi, e tu la vedi, e tu la vedi, e tu la vedi.

Ma tu la vedi, e tu la vedi, e tu la vedi, e tu la vedi.

Handwritten musical notation on a five-line staff. The melody is written in a treble clef with a key signature of one flat (B-flat). The lyrics are written below the staff in a cursive hand.

*Handwritten lyrics:* ... di ...

Handwritten musical notation on a five-line staff. The melody continues with a series of eighth and sixteenth notes. The lyrics are written below the staff.

*Handwritten lyrics:* ...

Handwritten musical notation on a five-line staff. The melody features a mix of eighth and sixteenth notes. The lyrics are written below the staff.

*Handwritten lyrics:* ...

Handwritten musical notation on a five-line staff. The melody continues with a series of eighth and sixteenth notes. The lyrics are written below the staff.

*Handwritten lyrics:* ...

Handwritten musical notation on a five-line staff. The melody concludes with a series of eighth and sixteenth notes. The lyrics are written below the staff.

*Handwritten lyrics:* ...



ampla, faz-me lembrar, por via de mais, ainda por se fazer a 2ª edição.

1892 in England and Tibet in 1893 & 1894 in 1895

note) *legittimo* in his last will (1898) *legittimo* a la legittima

From same Col. Spalding's letter to Mr. A. B. Co. 1862. 1862. 1862. 1862.

02/11/1921 10:00 AM 10:00 AM 10:00 AM

Ma - i - o - ra      Tutta pletti dei Non Regni e Bellegrime

tutto è mio allorchè lo spavento è pieno      A di un tratto è muto -

Se di nome      Stella nuova - - se

e così si dice      regna il re - - -

In due parti      to - - -



Handwritten musical notation on a five-line staff. The lyrics are written below the staff.

...e di un'altra vita  
...e di un'altra vita

Handwritten musical notation on a five-line staff. The lyrics are written below the staff.

...e di un'altra vita  
...e di un'altra vita

Handwritten musical notation on a five-line staff. The lyrics are written below the staff.

...e di un'altra vita  
...e di un'altra vita

Handwritten musical notation on a five-line staff. The lyrics are written below the staff.

...e di un'altra vita  
...e di un'altra vita

Handwritten musical notation on a five-line staff. The lyrics are written below the staff.

...e di un'altra vita  
...e di un'altra vita

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The text is written in a cursive script, likely a historical form of German or Latin. The first staff begins with the word "Considera". The seventh staff contains the phrase "O uirgo maris". The tenth staff contains the phrase "Hochallt ihr alle, die ihr mich anbetet".

Considera

O uirgo maris

Hochallt ihr alle, die ihr mich anbetet



Handwritten musical score on six staves. The notation includes various musical symbols such as notes, rests, and bar lines. The lyrics are written in Portuguese and are partially obscured by the musical notation.

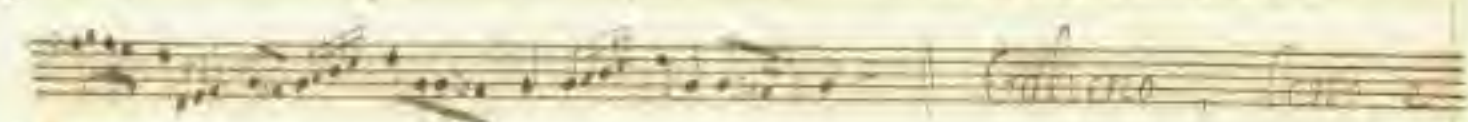
Lyrics (from top to bottom):

- ...a ...
- ...a ...
- ...a ...
- ...a ...
- ...a ...
- ...a ...

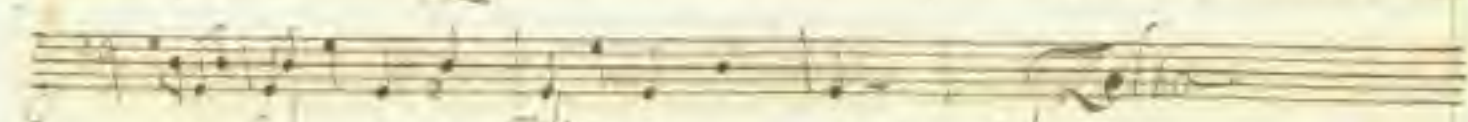
*Imbandiglio sonato*



Scena XVI



*Indirizzo*

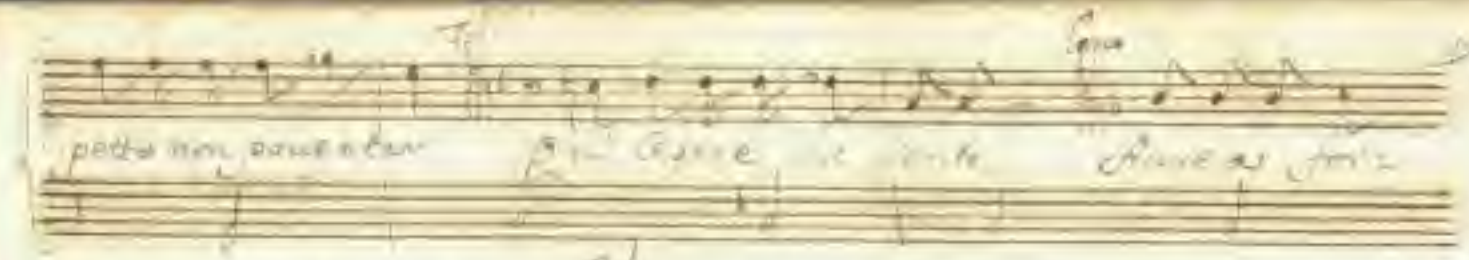


*Col* *Al* *Al* *Al*





*For* *For*



petto non presentar per amore in tanto amore as forte

*For*



non amare in amore in tanto amore in tanto amore in tanto

*For*



non amare in amore in tanto amore in tanto amore in tanto



non amare in amore in tanto amore in tanto amore in tanto

*For* *For* *For*



non amare in amore in tanto amore in tanto amore in tanto

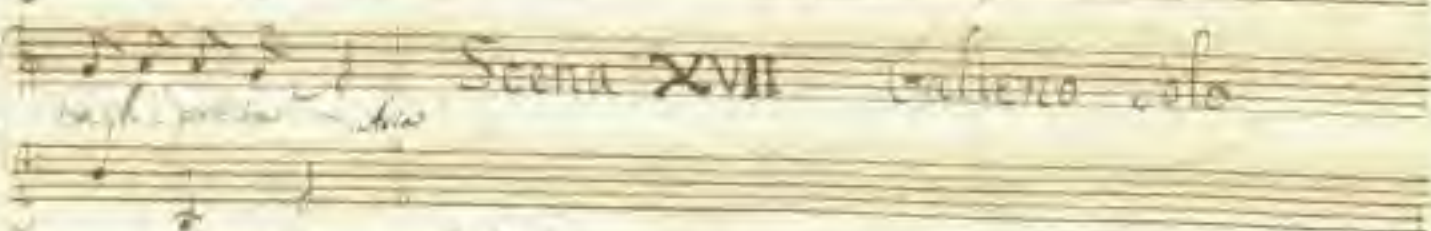
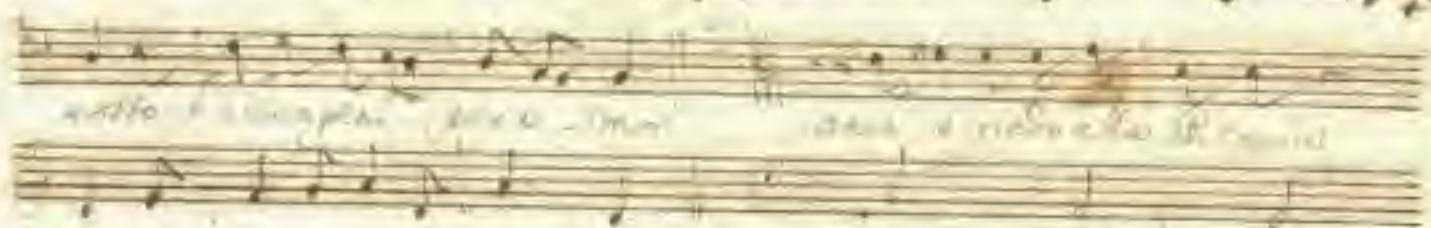




Handwritten musical score for a Mass, likely by Giovanni Pierluigi da Palestrina. The score is written on ten staves, with the first six staves containing vocal parts and the last four staves containing instrumental parts. The lyrics are in Latin, and the music is in a polyphonic style characteristic of the Renaissance.

The lyrics visible on the staves are:

- Stave 1: *Deus in excelsis deus in excelsis deus in excelsis deus*
- Stave 2: *in excelsis deus in excelsis deus in excelsis deus*
- Stave 3: *in excelsis deus in excelsis deus in excelsis deus*
- Stave 4: *in excelsis deus in excelsis deus in excelsis deus*
- Stave 5: *in excelsis deus in excelsis deus in excelsis deus*
- Stave 6: *in excelsis deus in excelsis deus in excelsis deus*
- Stave 7: *in excelsis deus in excelsis deus in excelsis deus*
- Stave 8: *in excelsis deus in excelsis deus in excelsis deus*
- Stave 9: *in excelsis deus in excelsis deus in excelsis deus*
- Stave 10: *in excelsis deus in excelsis deus in excelsis deus*

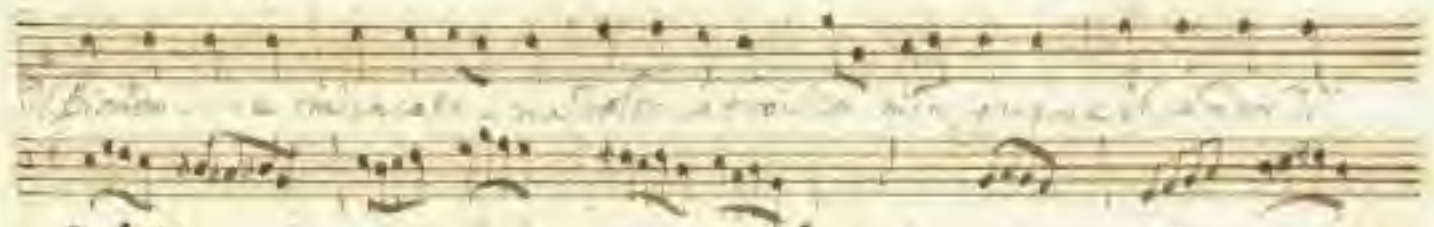




*Il grande uolito di Dio è pronto a darla a chi se la merita.*



*Il grande uolito di Dio è pronto a darla a chi se la merita.*



*Il grande uolito di Dio è pronto a darla a chi se la merita.*



*Il grande uolito di Dio è pronto a darla a chi se la merita.*



*Il grande uolito di Dio è pronto a darla a chi se la merita.*







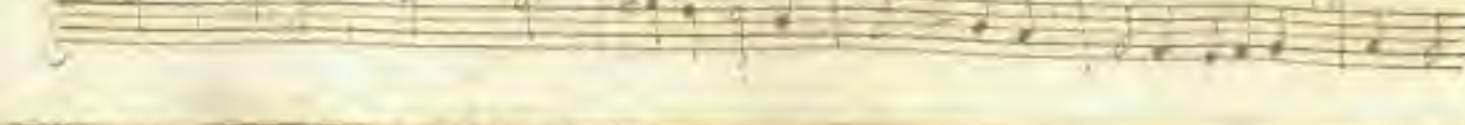
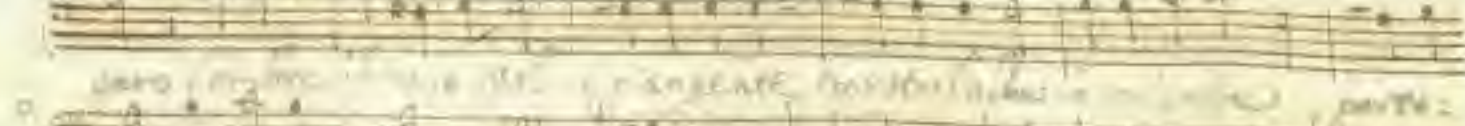
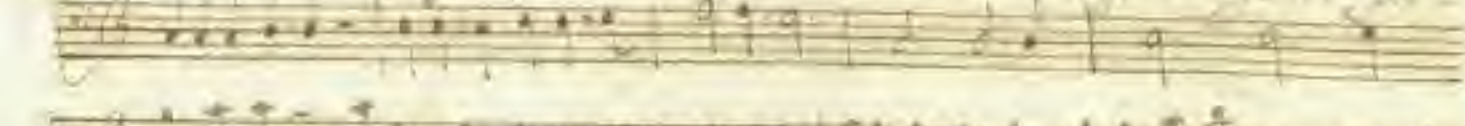
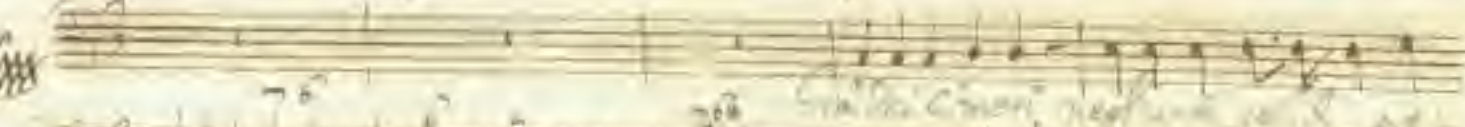
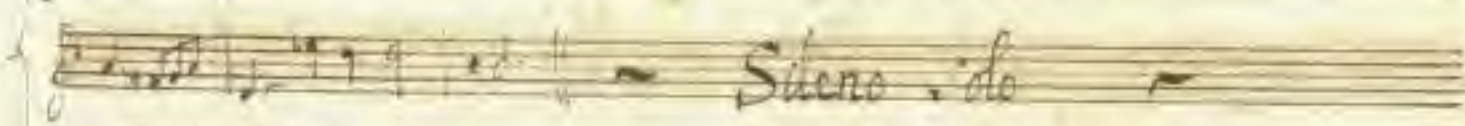
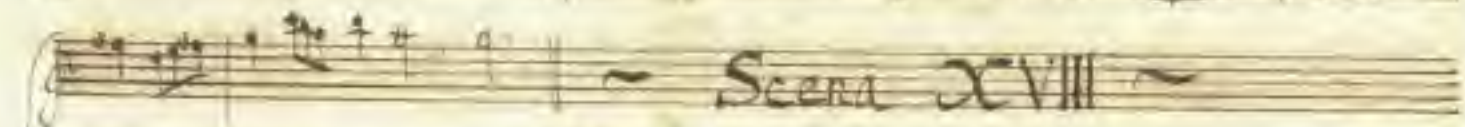
Handwritten musical notation on a grand staff (treble and bass clef). The music features a complex, fast-moving melody in the treble clef, characterized by many beamed sixteenth notes. The bass clef part provides a steady accompaniment with quarter and eighth notes. Faint handwritten text is visible between the staves.

Handwritten musical notation on a grand staff. The treble clef part continues with a melodic line, while the bass clef part has a more active, rhythmic accompaniment. Faint handwritten text is visible between the staves.

Handwritten musical notation on a grand staff. The treble clef part shows a series of eighth notes, and the bass clef part continues with a rhythmic accompaniment. Faint handwritten text is visible between the staves.

Handwritten musical notation on a grand staff. The treble clef part features a melodic line with some rests, and the bass clef part continues with a rhythmic accompaniment. Faint handwritten text is visible between the staves.

Empty musical staves at the bottom of the page, consisting of two grand staves (treble and bass clef) each.





Handwritten musical score on page 58, featuring ten staves of music. The notation includes various notes, rests, and accidentals. Handwritten annotations are present throughout the score:

- Staff 1: *vi as - hue at lot*
- Staff 2: *vi as - hue at lot*
- Staff 3: *vi as - hue at lot*
- Staff 4: *vi as - hue at lot*
- Staff 5: *vi as - hue at lot*
- Staff 6: *vi as - hue at lot*
- Staff 7: *vi as - hue at lot*
- Staff 8: *vi as - hue at lot*
- Staff 9: *vi as - hue at lot*
- Staff 10: *vi as - hue at lot*

Handwritten musical score on six systems, each consisting of a vocal line and a piano accompaniment line. The lyrics are in Italian.

System 1:  
Vocal: *...e la risposta che ti ho dato non è  
... - ...*  
Piano: *... - ...*

System 2:  
Vocal: *Allora che ho visto che tu eri  
... - ...*  
Piano: *... - ...*

System 3:  
Vocal: *... e ho visto che tu eri  
... - ...*  
Piano: *... - ...*

System 4:  
Vocal: *... e ho visto che tu eri  
... - ...*  
Piano: *... - ...*

System 5:  
Vocal: *... e ho visto che tu eri  
... - ...*  
Piano: *... - ...*

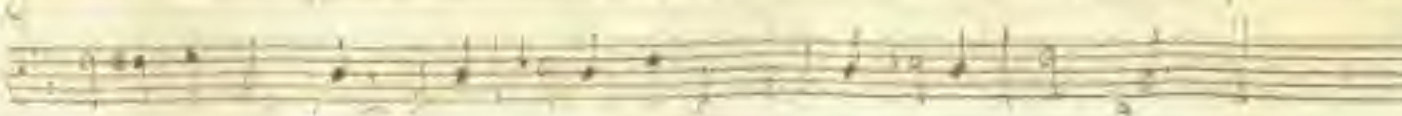
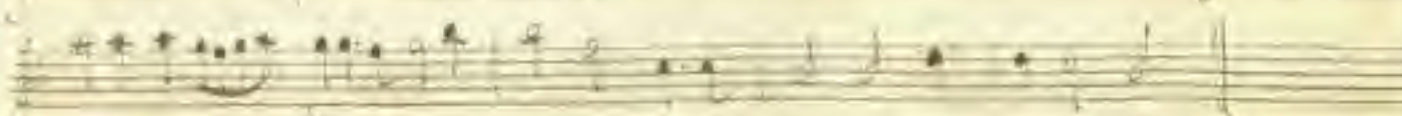
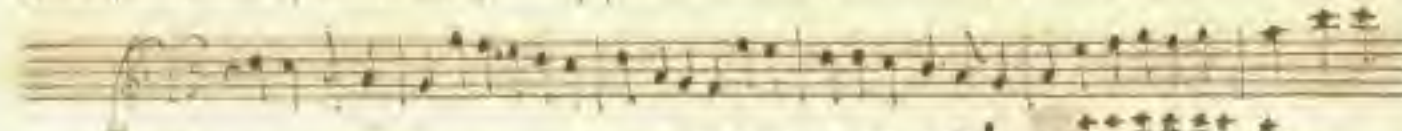
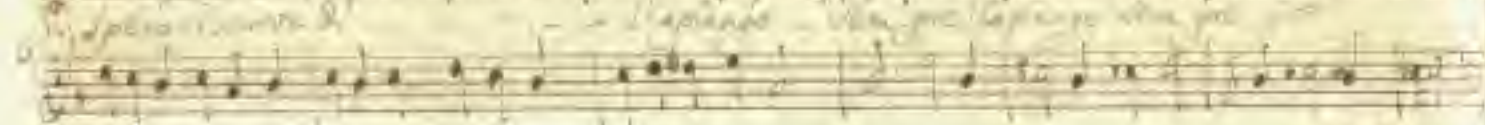
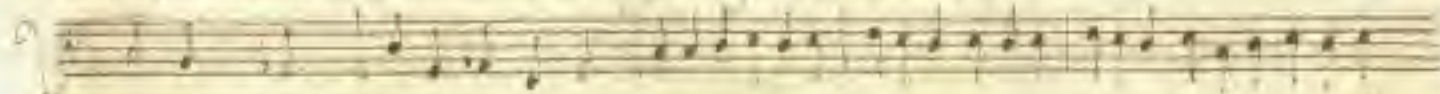
System 6:  
Vocal: *... e ho visto che tu eri  
... - ...*  
Piano: *... - ...*



*La Benda / e per compiere il Colloquio di stato di un*  
*no ingratissimo / in una scena violenta ed emersiva*

Scena XIX

*Derubio e detto*





che dite o pentien più d'aggio sperar *finché*

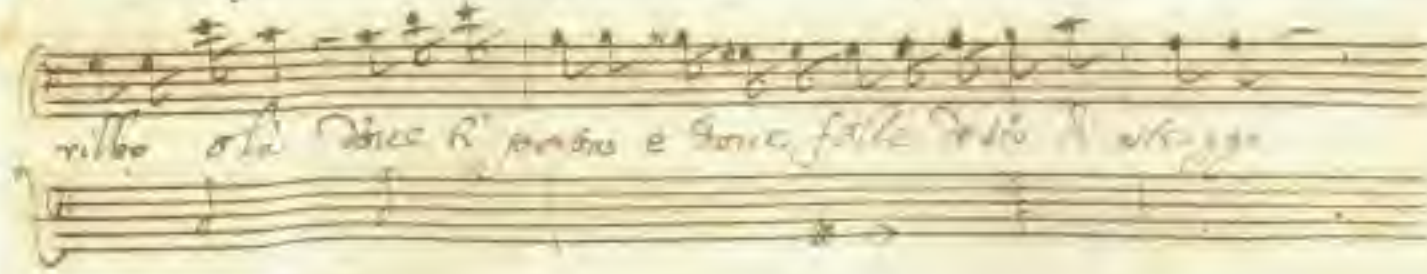
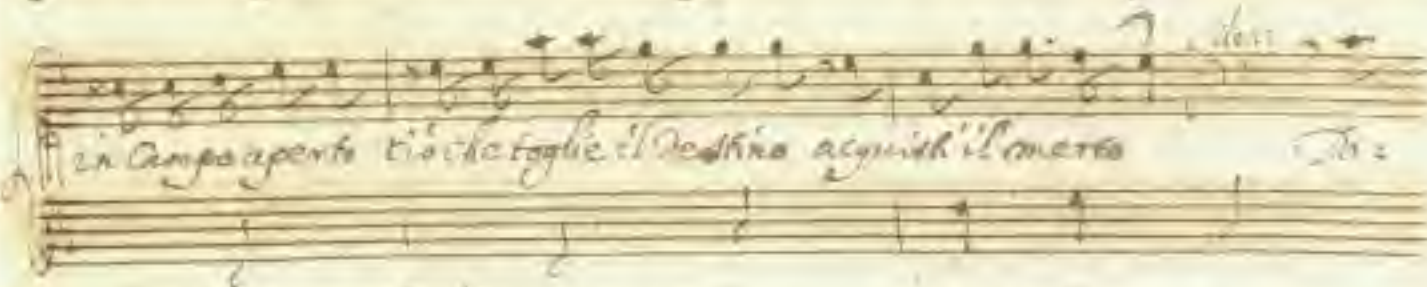
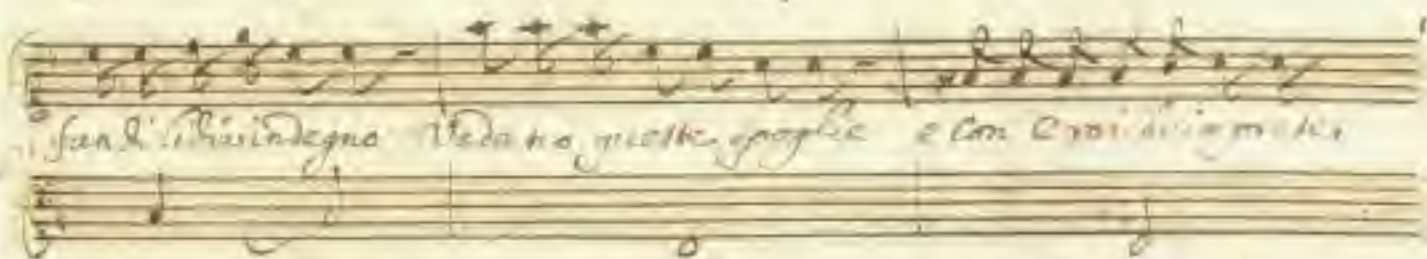
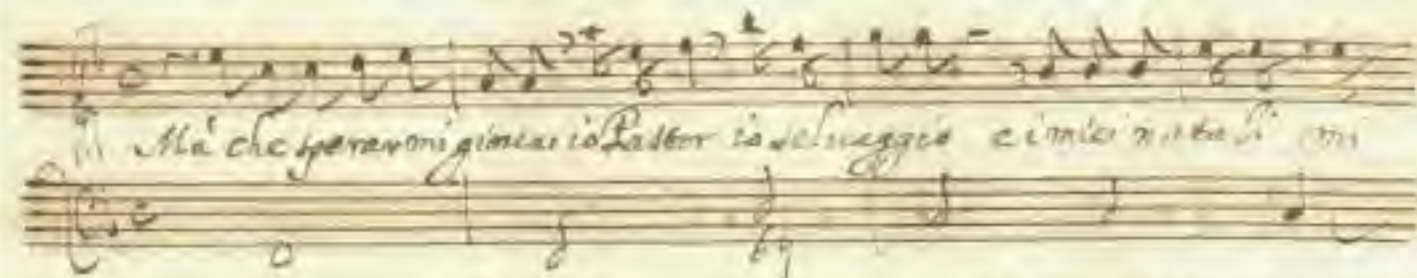
Mogliuola di pena, goderò l'amato d'ella al ten d'ella scuri an' do z'

finché sospirar *che dite o penz*

Mien più d'aggio sperar *che dite o penz*

Handwritten musical score on eight staves. The first staff contains the text: *Αἰεὶ ὁρᾷς ἡμῖν ὁ δὲ θεὸς ὁρᾷς ἡμῖν ὁ δὲ θεὸς ὁρᾷς ἡμῖν*. The notation includes various musical symbols such as notes, rests, and clefs, characteristic of a handwritten manuscript.







Cinque il benedice impugni l'altare in cui guerriero muto si sta di ira le piante



*Tutti*  
 or - gi in prece dei O Padre o governatore questo

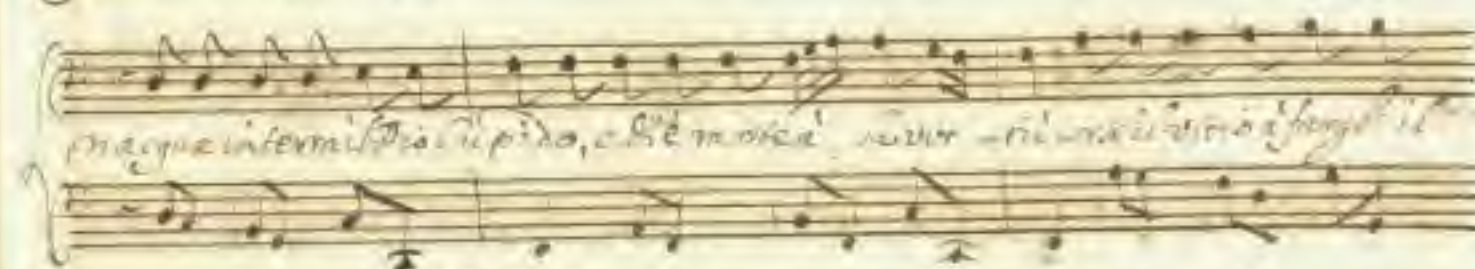
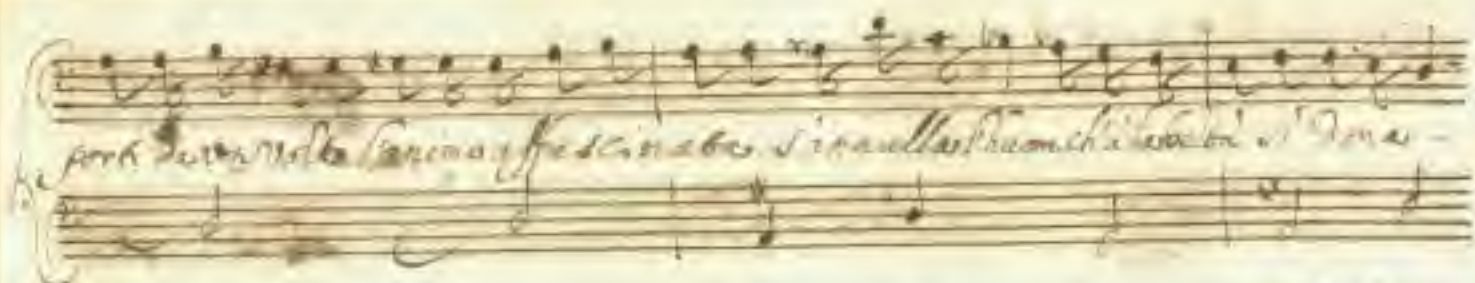


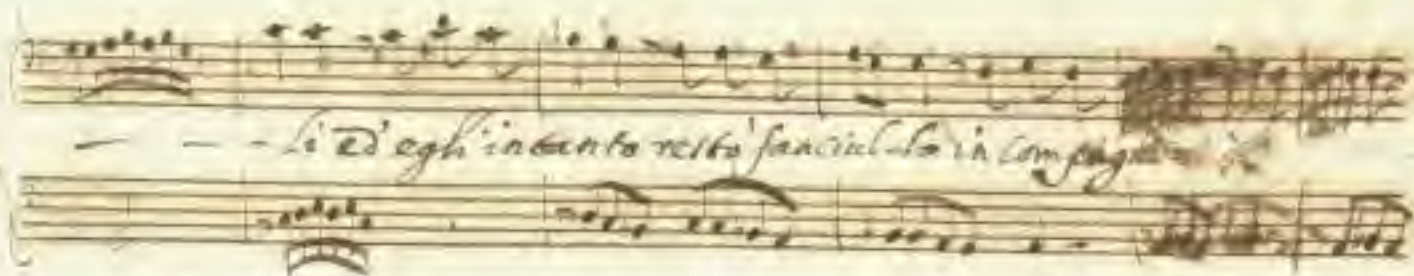
che pare appelli l'io dell'amaro che l'admonente irraggiante in sulla



non sovinco in ira e amore al nat - to Figlio



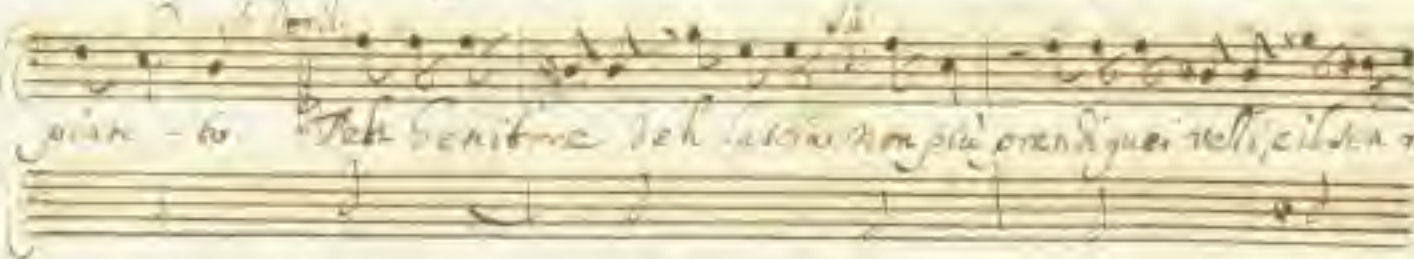




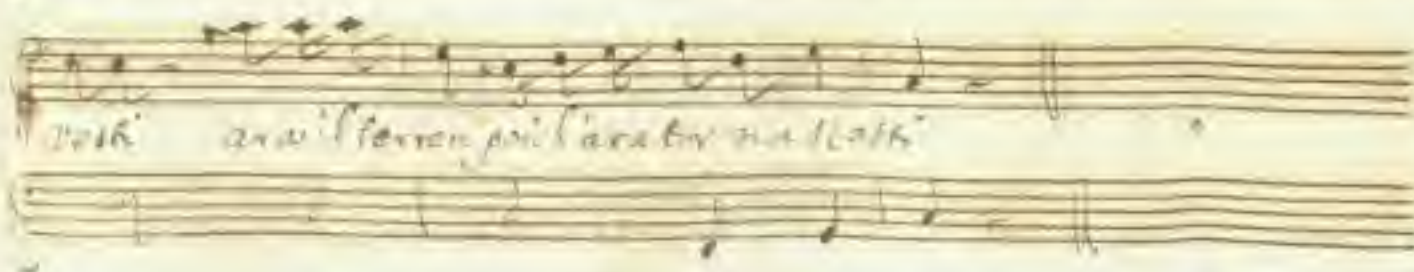
Li ed' egl' incanto retto' fanciul la in compagnia



L'pian - to la compagnia - u in compagnia - a Del'



pian - to. Del' benivole del' l'aria non più prendi quei velli, ci si sta nia = are'



Del' aro il terren più l'arator na l'alt'



## Scena XX





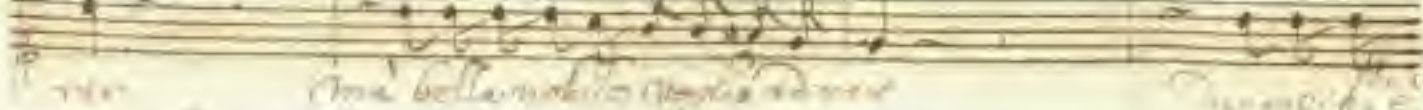
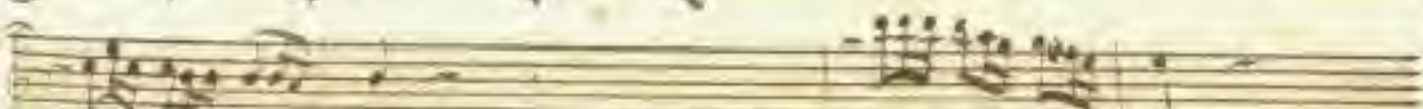


This page contains a handwritten musical score on aged paper. The notation is organized into two main systems, each consisting of three staves. The first system (top) contains three staves of music, with the first staff featuring a treble clef and a key signature of one sharp (F#). The second system (bottom) also contains three staves, with the first staff featuring a bass clef. The notation includes various note values, rests, and slurs. There are some handwritten annotations in the bottom system, including the numbers '150' and '454' written below the first staff. The paper shows signs of age, including discoloration and some wear along the edges.



*a. Piu in b. p. mezzo*

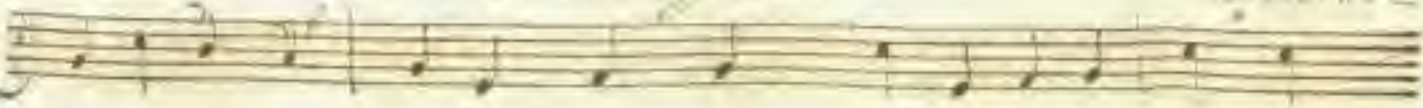
*ma bella nobilita' negli adoz.*



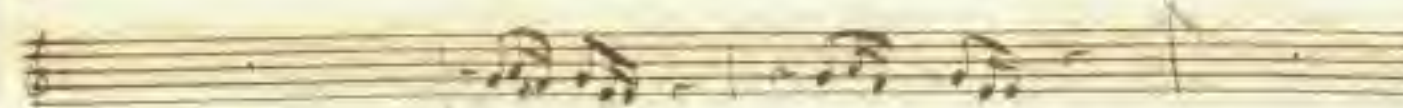
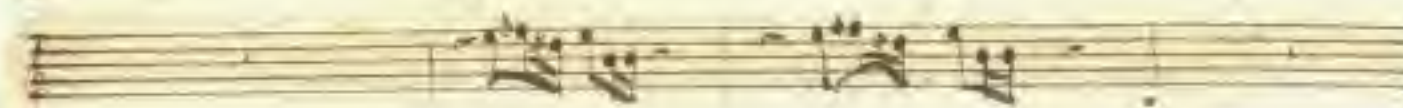
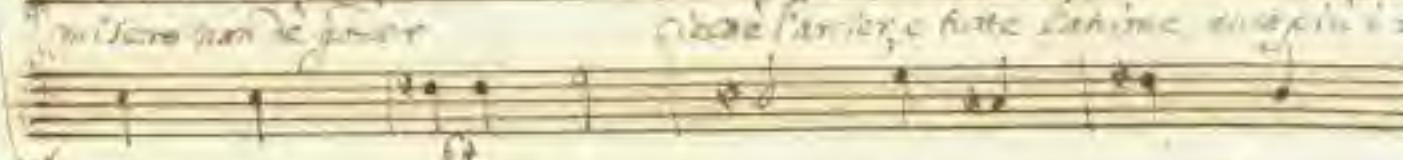
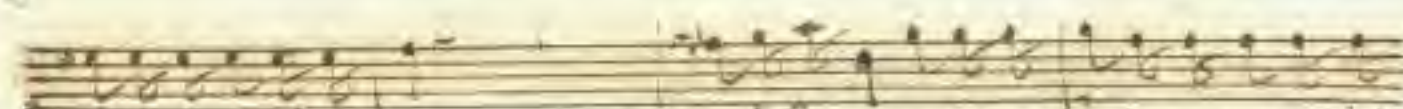
*ma*

*ma bella nobilita' negli adoz.*

*ma*





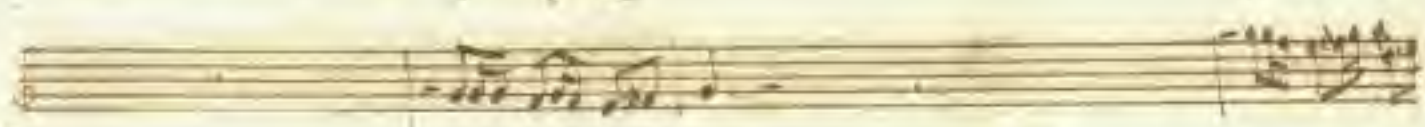


*miserere pueri*

*circum parietes, et tunc latine, et in pluri*

*miserere pueri in oratione angelorum pueri*

*in pluri*







Scena XXI. Aristodemo che volge in ira



Imbroglia i miei nemici  
che l'unan non



mi ha  
che l'unan non

Stato non fuo - - - nel Giona dell'empia cu

mach' dei rei. Siffanci in quel di legge al fiero fono, e all'ira

a un dito sol, per d'ita sol. Pimando. Ma aggras, e un lito

sol. Pimando. Ma aggras



Scena XXII:

Aristodemo Ma' chi l'ha venduto che non =

Toro e tutto

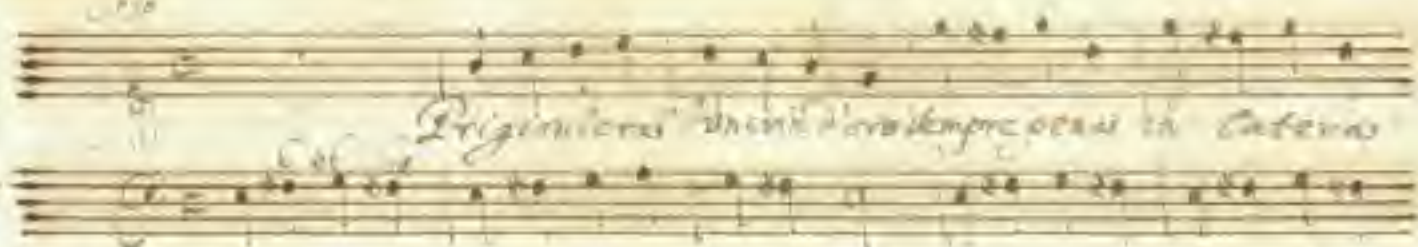
teo tenente il nome in uale in Clonin non reuarsi

Oro o' amito Toro Tu qua in mi che sa di loro in belia se

setia non ha gli e in va sen di nea in biano con la cu. non in seta







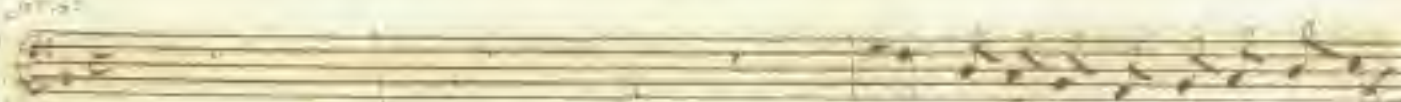
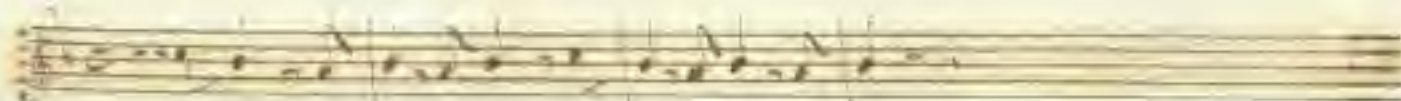
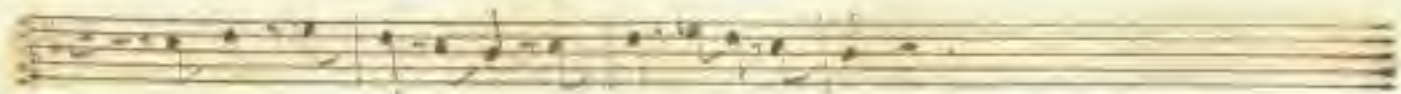


Handwritten musical notation on a single staff. The lyrics are: *chi non sa per pietà d'amor non sente. Non Dulcis Cordes. In vithi d'amo*. Above the staff, the markings *And.*, *Cor.*, and *And.* are written.

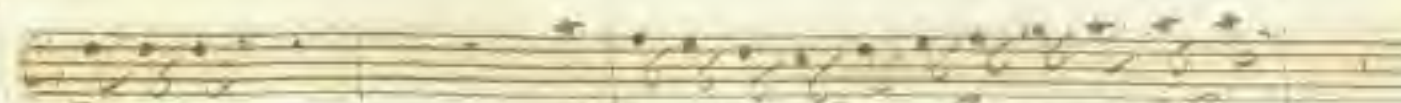
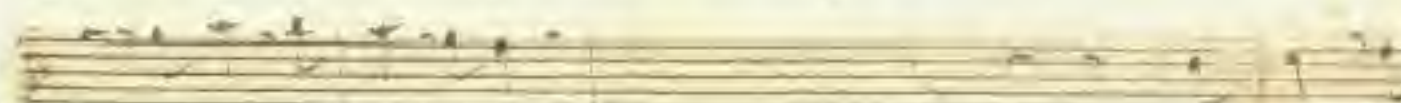
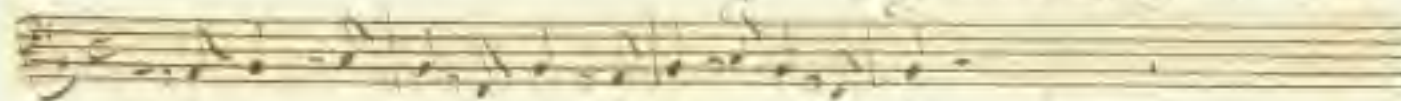
Handwritten musical notation on a single staff. The lyrics are: *l'amo prima che per l'abominabile non o' l'ira perche uol' Dulcis fide*

Handwritten musical notation on a single staff. The lyrics are: *l'abominabile fide - uo' amor. Dulcis fide - uo'*. Above the staff, the marking *Cor.* is written.



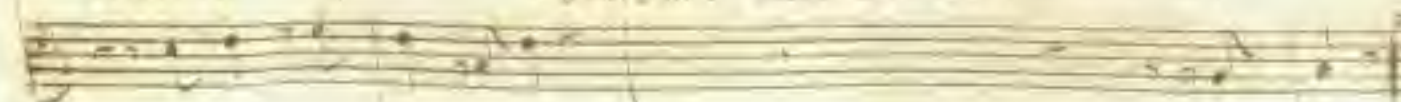


*Agueda de San Juan de los*



*San Juan*

*de San Juan de los*



Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various note values, rests, and bar lines. The lyrics are written in a cursive hand below the staves.

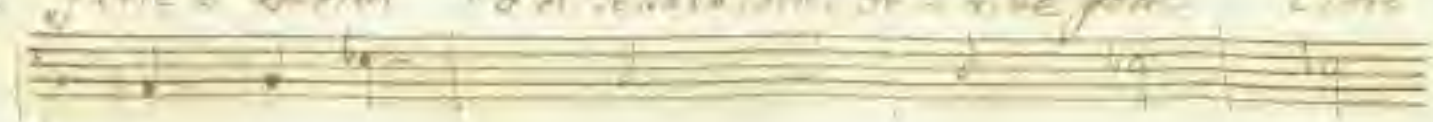
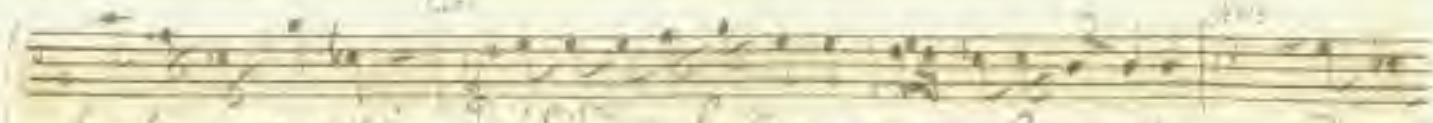
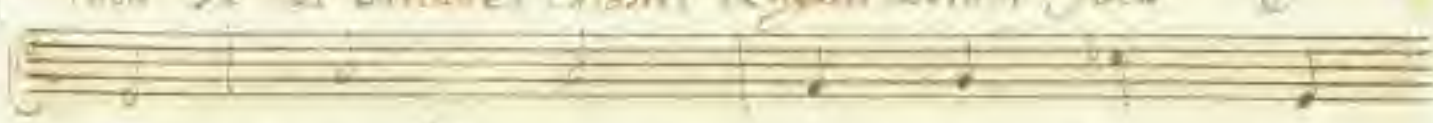
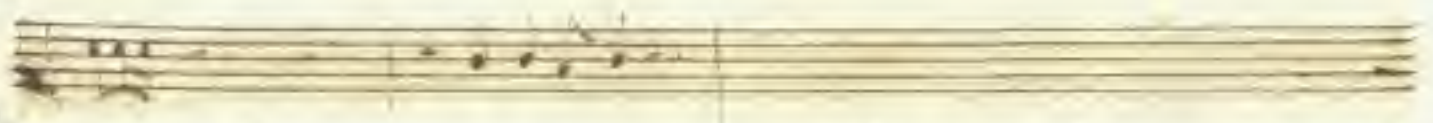
*loquente do Verbo do Salvador*

*Aspiro por Vós e por Vós e por Vós*



*La Pina credi a questo pie*

*La Pina credi a questo pie a questo pie a questo pie*



*crucifissa*

*Più già suole in unguai l'ardor*

*lato di cui l'ardore i crudi vengon cacciati foga*

*furia e ardore o di l'ardore l'ardore o di l'ardore*



copiam tu certo san Remon prostrati per l'arosa senz

per: benignalle orate. Tamoni non pimentu l'ua infericamos

noa n'a ore amante - Ritornello già quando la notte

ferme? Cielo amico sul dorso l'agileoni uccidiam l'ua del

*Alto* *Chorale* *la porta pace, e dior* *tu è non cadrai*

Plan.

long



Chaglor

Perche mon furor e de l'aria la furia unika va

mi della fucina, m'abbassava nò nò nò nò non temer

A single staff of handwritten musical notation. The notation includes a variety of note values, such as eighth and sixteenth notes, and rests. The handwriting is fluid and characteristic of 18th-century manuscript notation. The staff is a single five-line system.



Adagio

Viol.

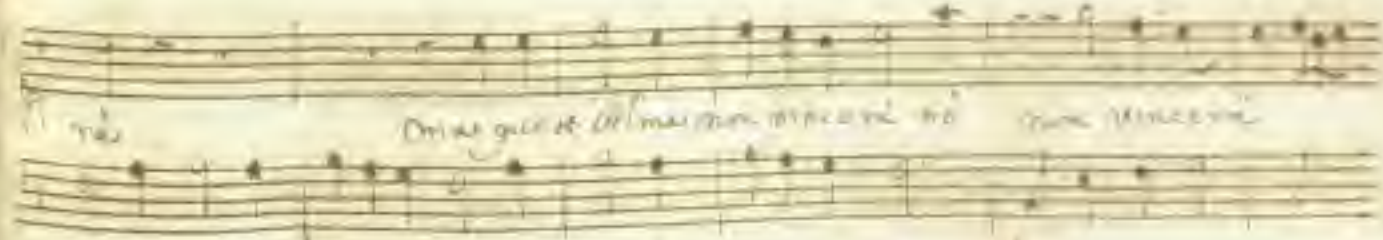
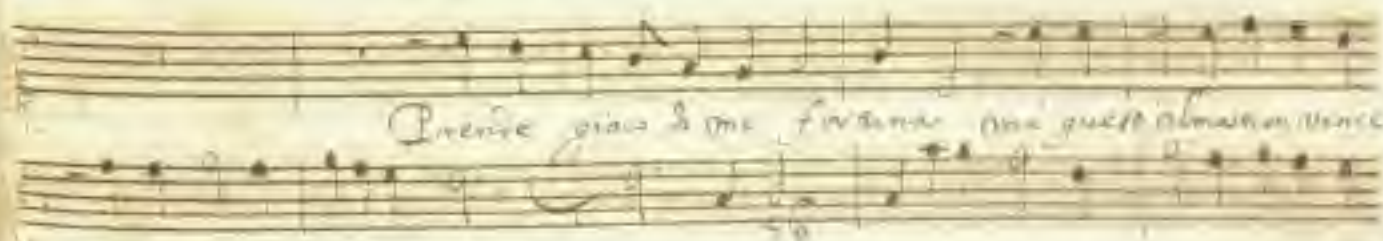
Viol.

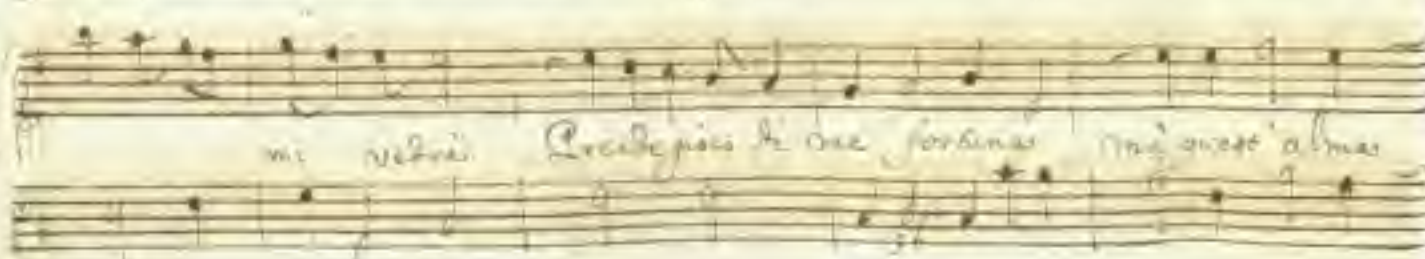
This page contains three systems of handwritten musical notation. Each system consists of two staves. The first system has a treble clef on the left staff and a bass clef on the right staff. The second system also has a treble clef on the left staff and a bass clef on the right staff. The third system has a treble clef on the left staff and a bass clef on the right staff. The notation includes various note values, rests, and bar lines. There are some corrections and erasures visible in the handwriting.





Atto 2.<sup>o</sup> Scena 2.<sup>a</sup> Tullia, e Sena  
Concerto da Saltati

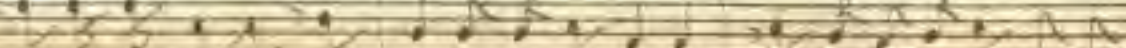






non vincerà      ma quest' alma non vincerà no      non vincerà

non vin - cerà      non vin - cerà


  
 Cămi inante l' autor dogmatia pena retraseu a' domi a te foli

A handwritten musical score on aged paper. The top staff is a vocal line with notes and lyrics. The lyrics are: "Come vieni al mio aiuto" (with a "cra" correction above), "Gloria, porgi mi aida", and "Scelerato Ple:". The bottom staff is a piano accompaniment line with notes.

Bravo ogni palcoscenico dove qui datti dove Cesare in questa notte

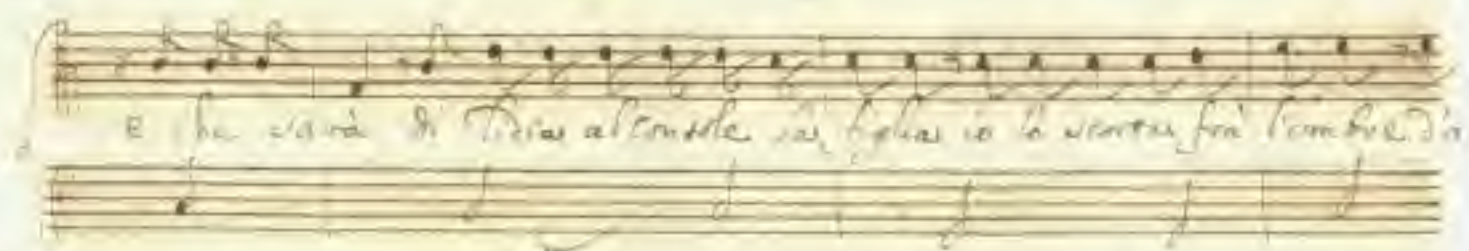
Handwritten musical score for the song "Ahi me lignora che mai brà Plinon anca l'ona inno:":

leno el leno

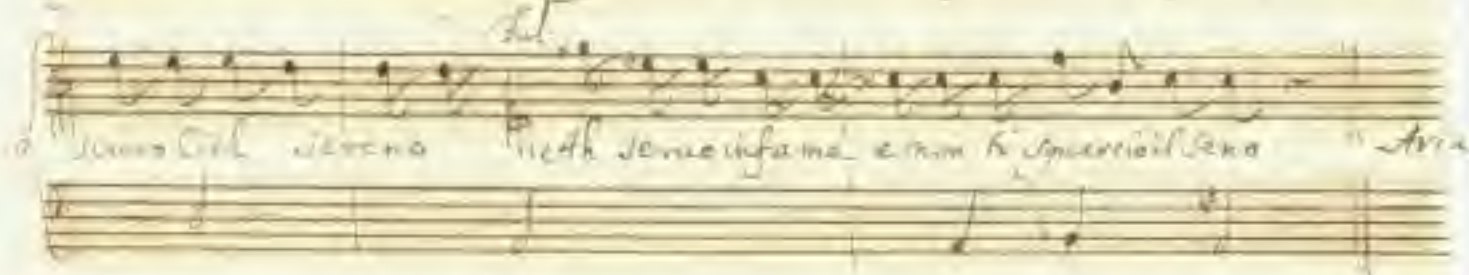
Ahi me lignora che mai brà Plinon anca l'ona inno:



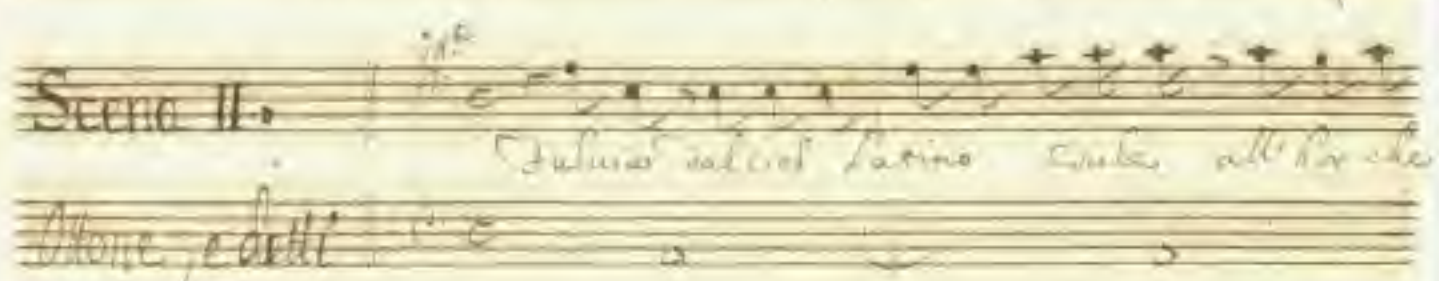




E ha cara di Tires al consue



sa, figlia io la sento fra l'ombre d'a' sono col sereno



tutti semelinfano e non si spaventa il bene



Arre

Scena II.

Alfonso, e altri



Tulio saluto Latino



contra all'orchestra



gl'astri began nell'aria



il pallido sembiante porta lungi la pian:



*Sol.* *te* || Come che parli Fulvia esula Dalla Reggia stesi da

*Sol.* *Roma* || Qual giudice qual legge Il Senato Roman finis

*Sol.* *oggi* *oggi* rapide vola | mi in con dar al campo oris & partem

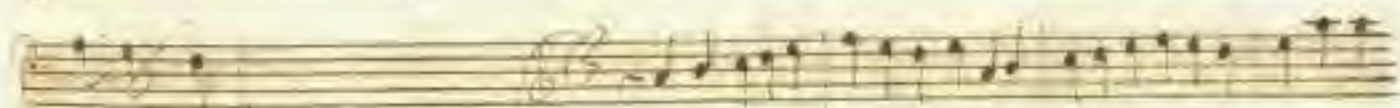
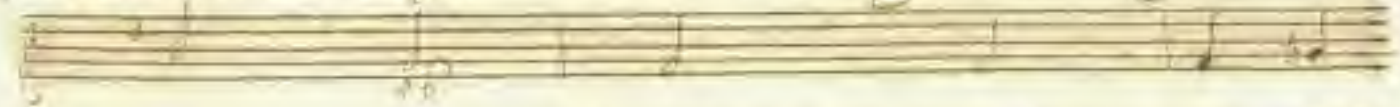
*duo* *una* *sol* volta ancora *forcella* con *Salerno* | *forza* *grata* &

numma regi Salieno al soglio e nella Paggia cerca di Augusto immane  
 No di noia mirando il cuore Romano Tene oggiorno il Re di  
 mondo l' Orona Brumilio l'oro Impatiente attendo *Tu* *Au*  
 gusto di Salieno ora ne fui albergo alla tua figlia e no

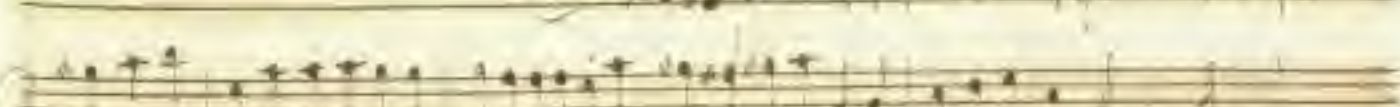


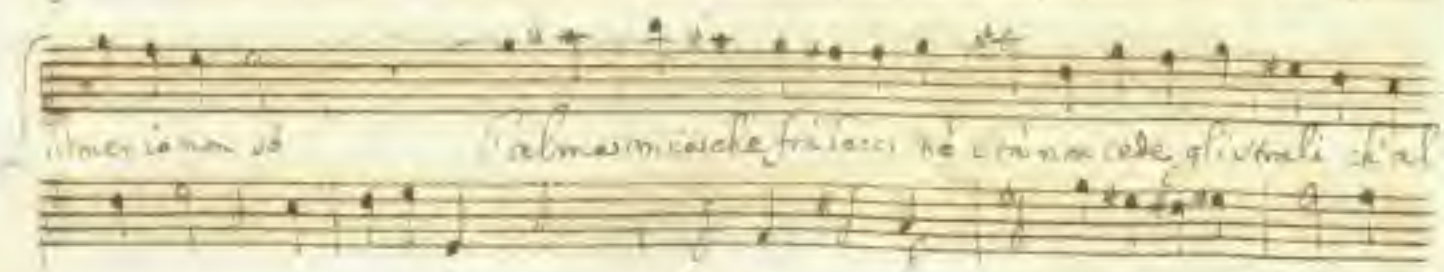
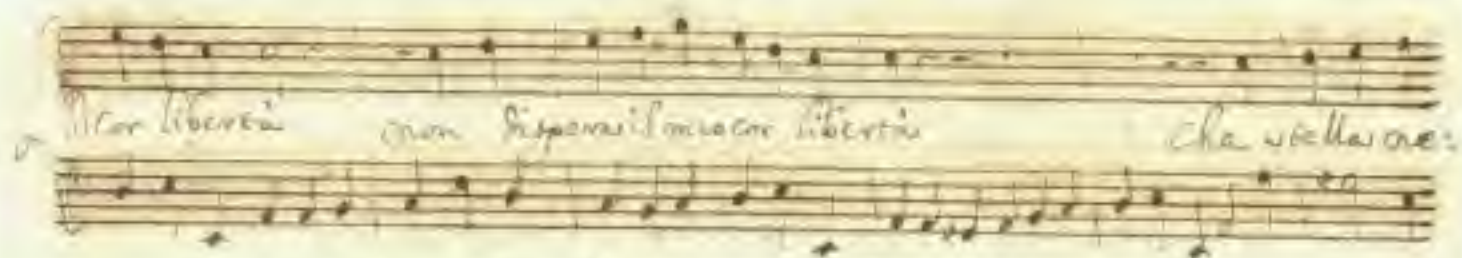
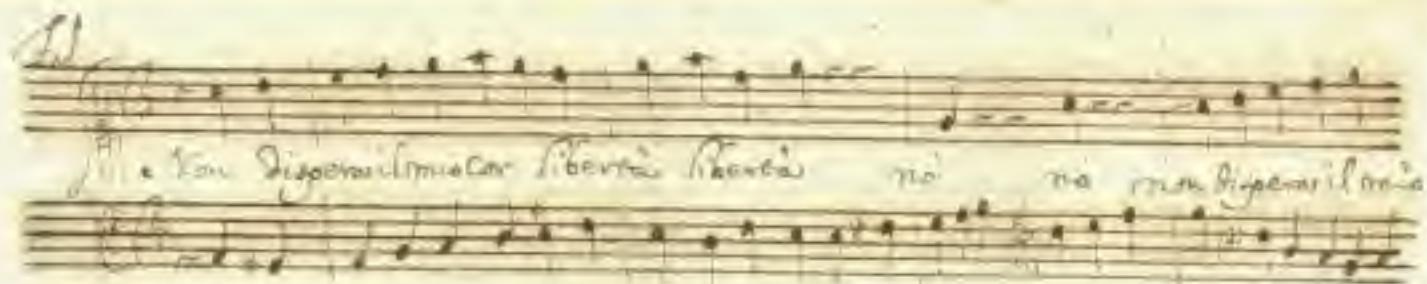


Come me mi alborgh o' Tonditor impennatemi il pascu inuè fu:



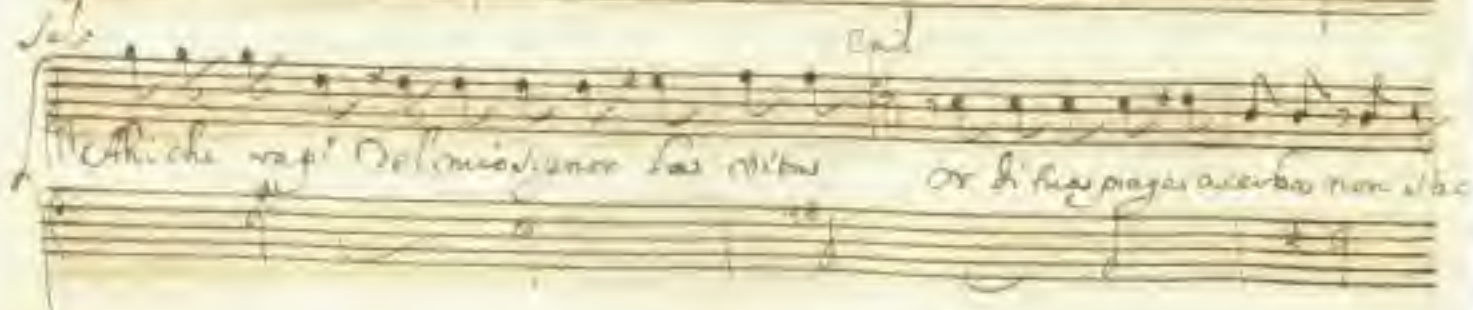
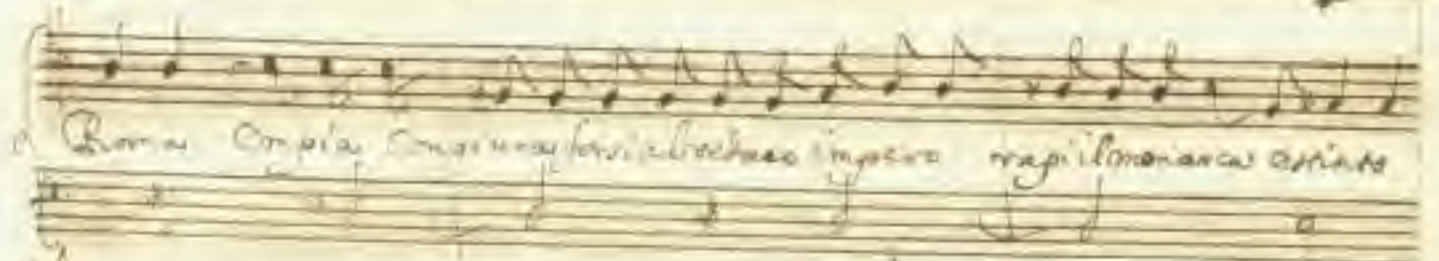
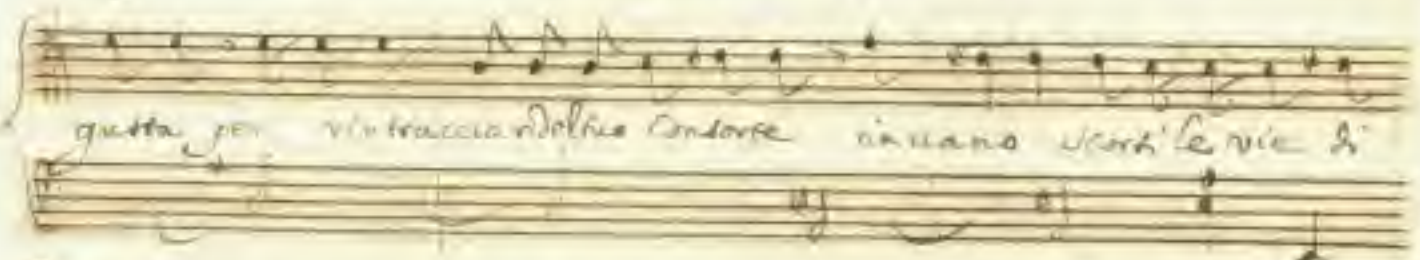
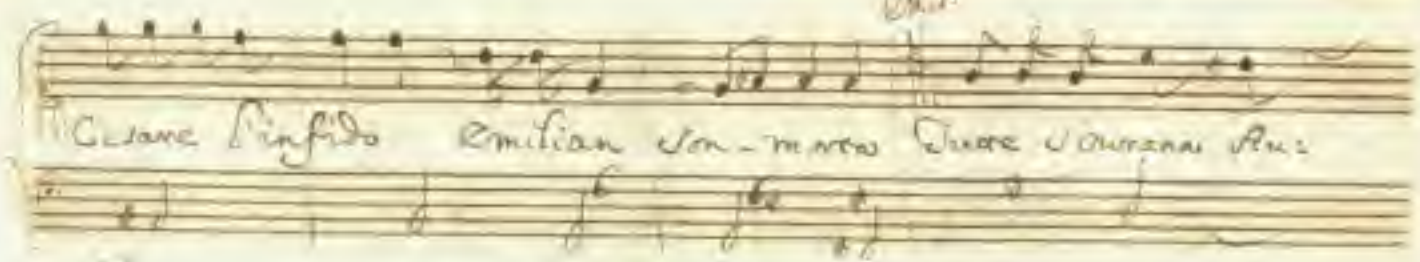
tre - voc. f











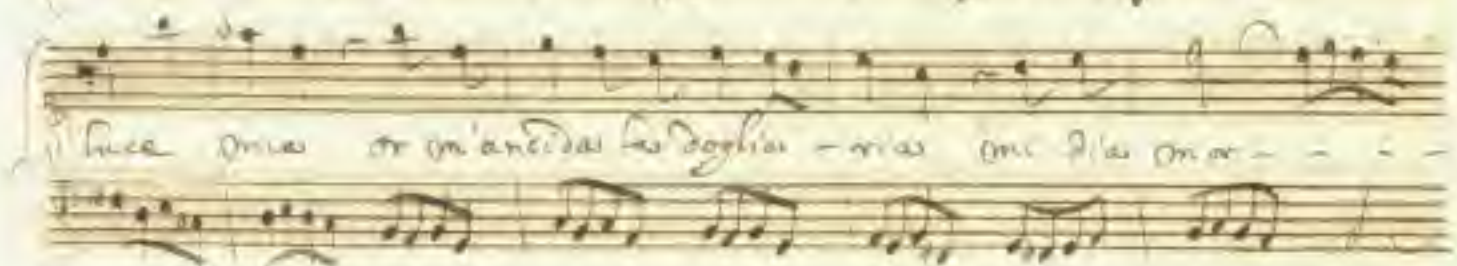


cresce il dolor subita il peggio Die che superbo Regna a mentir la sua

Morte Omo - mi - segna -

Re nouate con ne on' uerda'

vella ignorare la via mior





La

Stelle ingrate is no morin

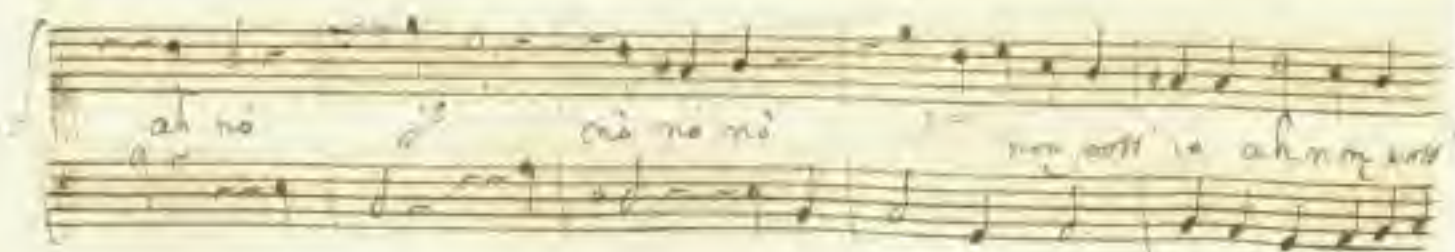
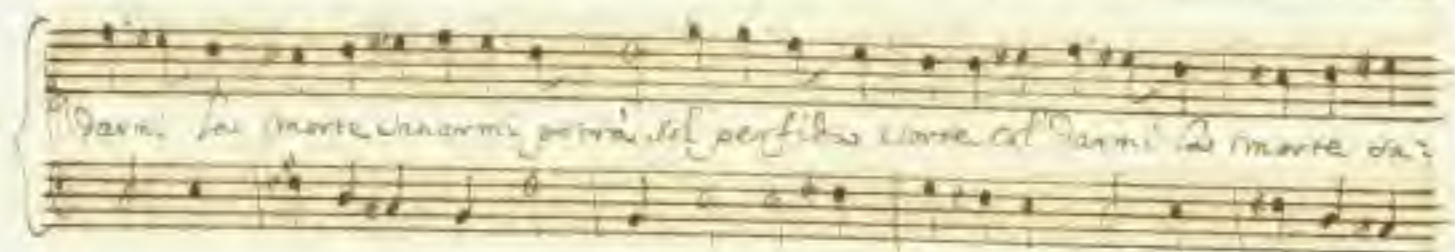
stelle ingrate

Stelle ingrate is no morin stelle ingrate is no morin

ch' lo spen pie'

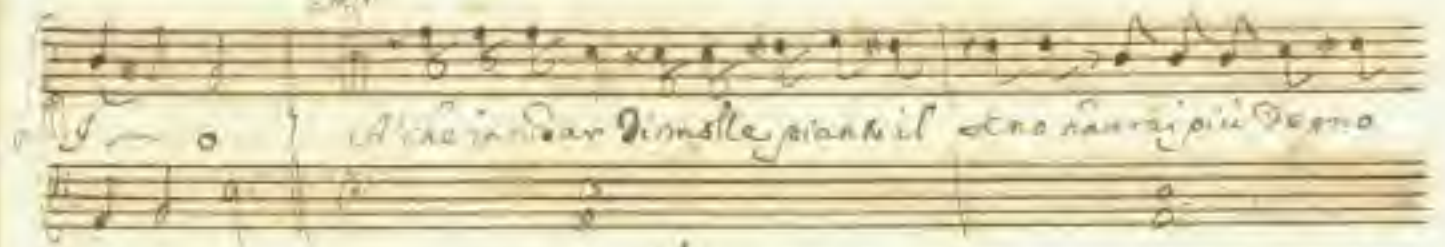
ta' is spent in morin ah no'

no no






Capit.



A che in d'ar di molle piante il tuo naufragio vengo

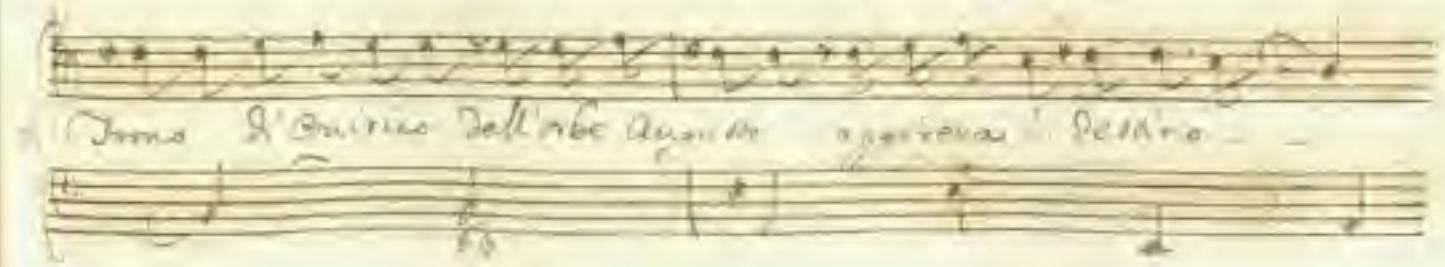


Solo. *Andante*  
già l'acqua d'è salena. Ma i talami faditi in temerario ai

Capit.



spiras con che i' ado - ra e che al vago del'alba sul



Torno d'Quirino dell'oceano aperto al bel d'oro

*Solo*  
Che serbo oh Tei) chi premerà fra gli astri dell'alta Armia il Regno per lei

*emb.* *Solo* *emb.*  
spondi Emiliano il Travegno - oh Reina le furio del tuo

con trattenere e senza sappiti in questo giorno So l'amor dell'Impero e in on del

alme saprò domar in terras ne darò pace a chi desta la guerra -



e pa-las

el tuo

del

Handwritten musical score for the first system. It consists of four staves. The top two staves are for a vocal part, and the bottom two are for a piano accompaniment. The lyrics are written below the vocal staves.

*Ma si si' vogli guerra si si' vogli guerra si vogli guerra guerra*

Handwritten musical score for the second system. It consists of four staves, continuing the vocal and piano parts from the first system.

*vogli guerra si si' si' fulmina ar*

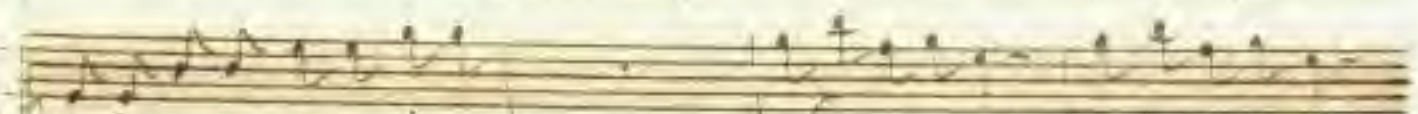
Handwritten musical score for the first system. It consists of two staves. The upper staff is a vocal line with a treble clef and a key signature of one flat (B-flat). The lower staff is a basso continuo line with a bass clef and a key signature of one flat. The lyrics are written below the vocal staff.

matarmia celebrata fara' cruto scempio del core d'or' empio ch'il

Handwritten musical score for the second system. It continues the vocal and basso continuo parts from the first system. The lyrics are written below the vocal staff.

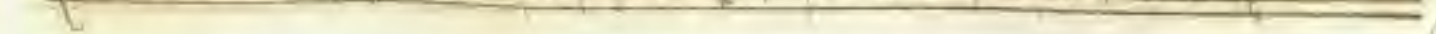
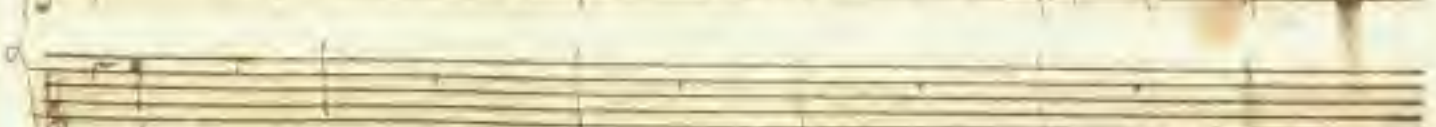
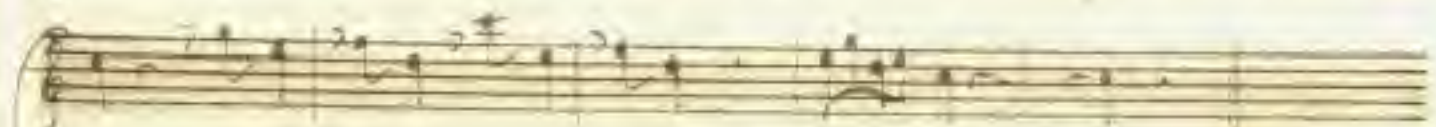
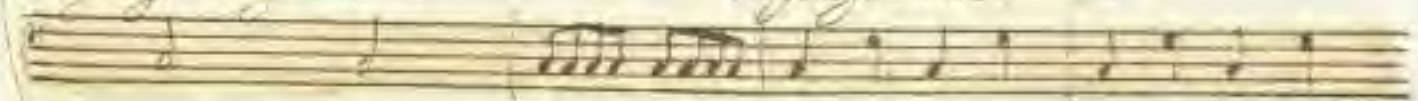
Il sol mi rega si si si voglia guerra si





*Nobis guerra guerra*

*Nobis guerra guerra*



Scena IV.

Così che è tosto ai piè degli altari, fido dai re.

Emilia

gari io giurò al Reo beno glori Reali e se Galieno n'è

Andarà al patir il peccato mio alla face del mio amore Cas.

Orà al bel incanto ~~per~~ Per il crine già tengo la



*forte* gueto anima *forte* non più caderà -

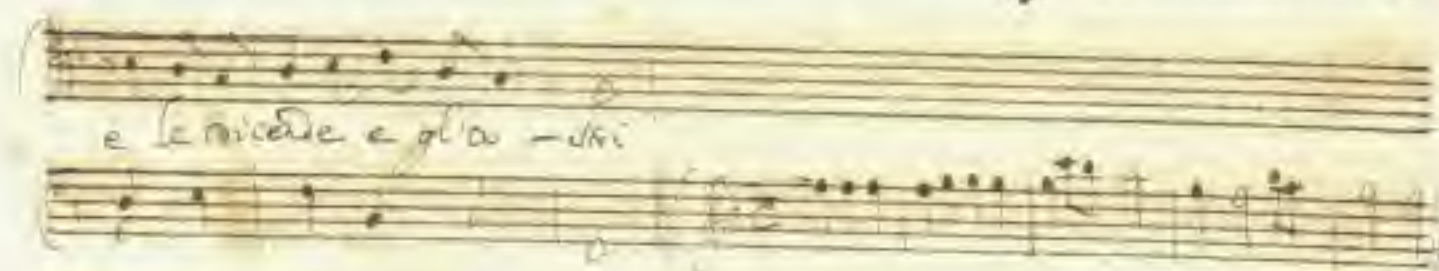
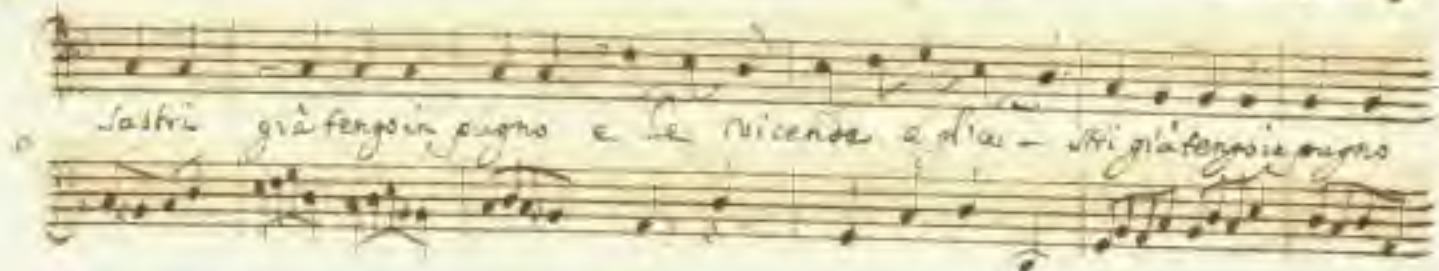
non più caderà

non più caderà

visti il fato con amore ritorte lo

falce di morte spezzar -

vi ve:





Indovina la mia core

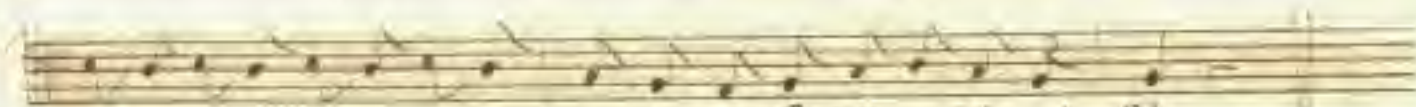
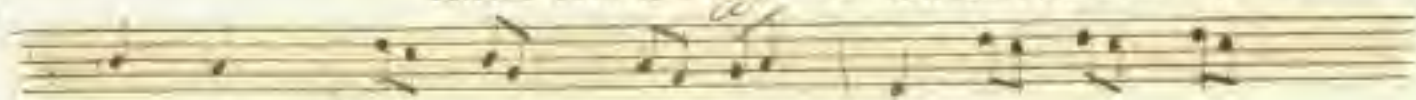
con le tonne d'oggi di se ore - ghi gioietto di

non non si da se ti avrai Degno non troui pietà la Gomena col vi 2

ave ti contrastano con Indovina la mia core

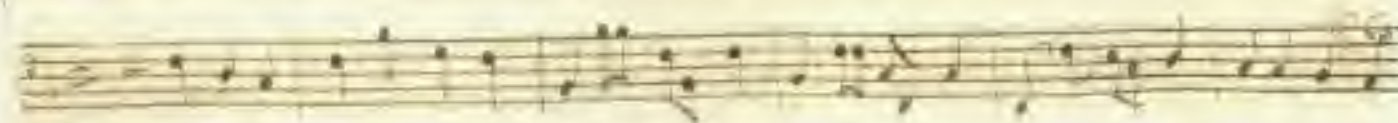
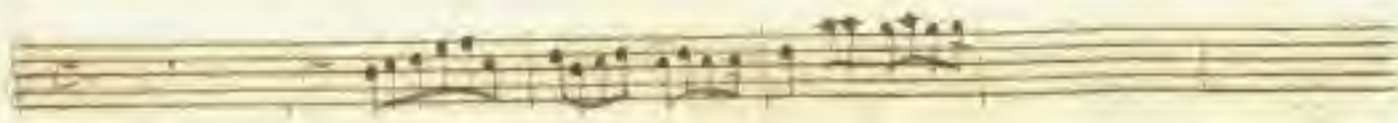
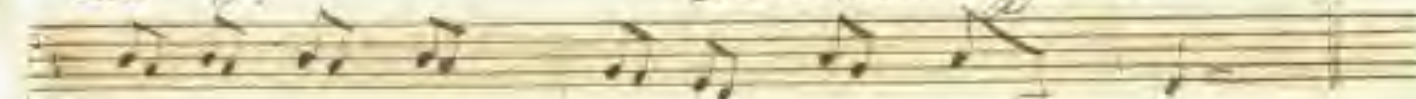


con la Donna d'oggi & l'Indovina la mia

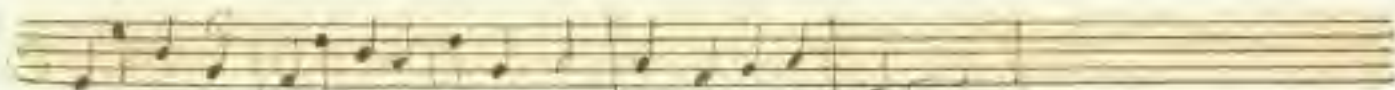


Coro

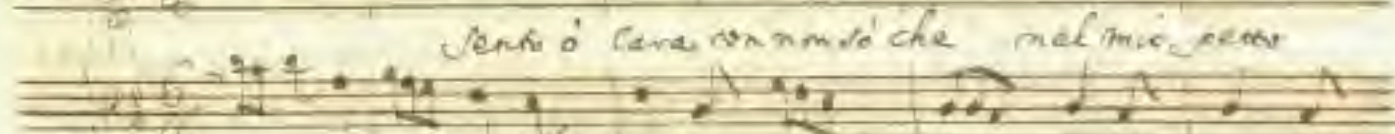
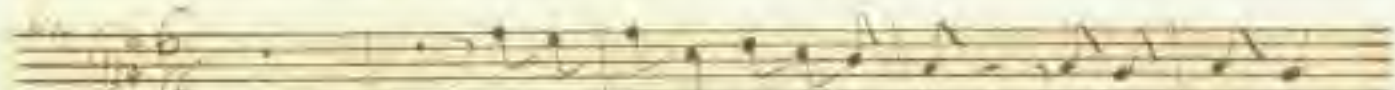
con la Donna d'oggi &



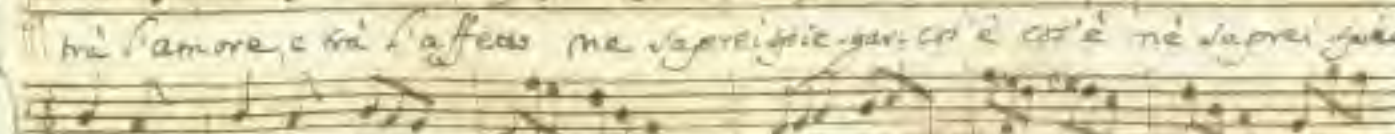
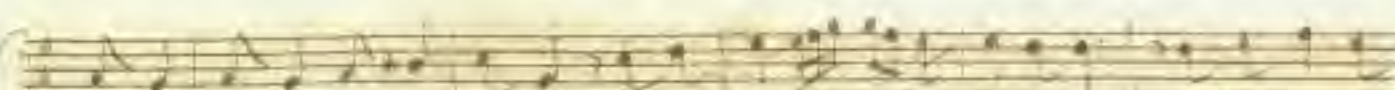




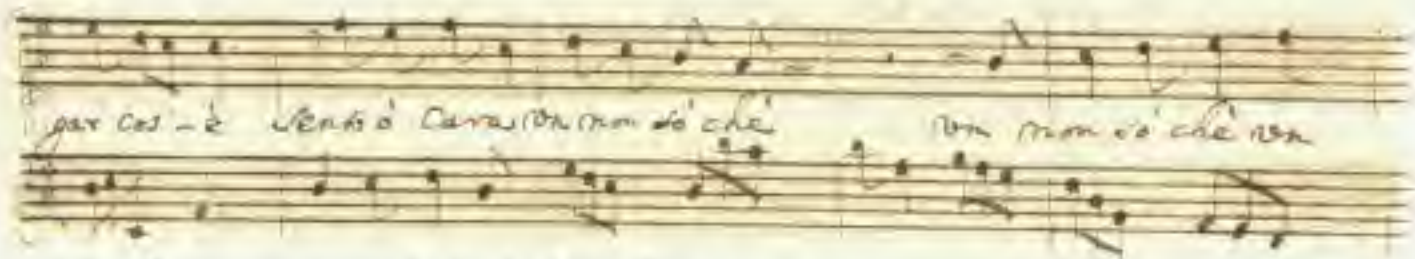
Scena V. Galieno, Lidia, Idra



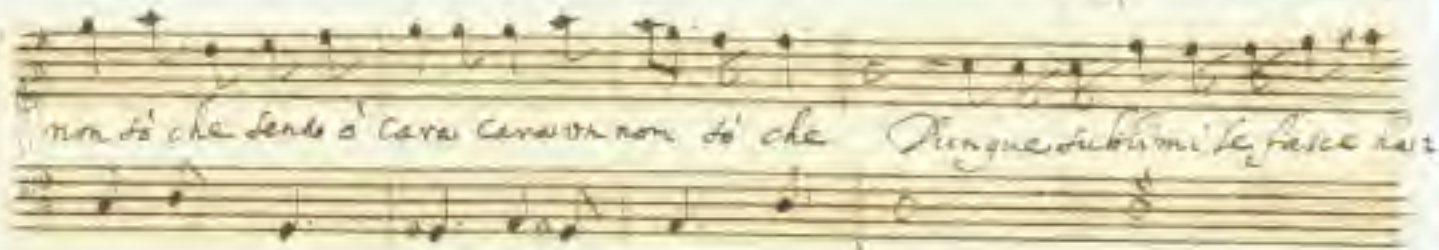
Sento o cara con mio che nel mio petto



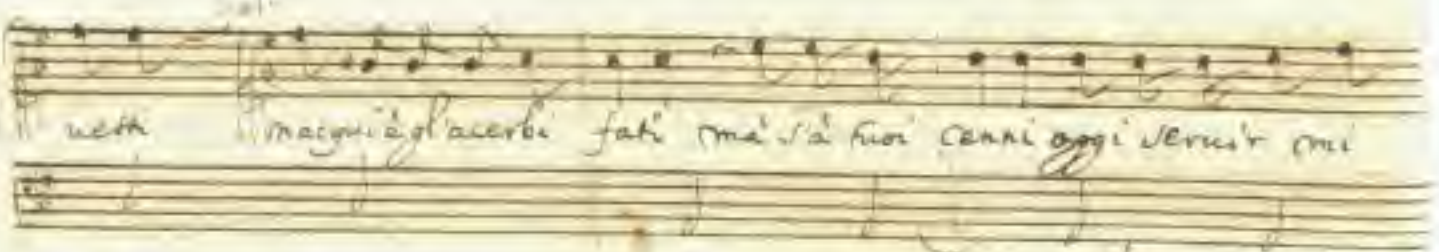
tra l'amore, e tra l'affetto ne saprei più: gar: co' è co' è ne saprei più: =



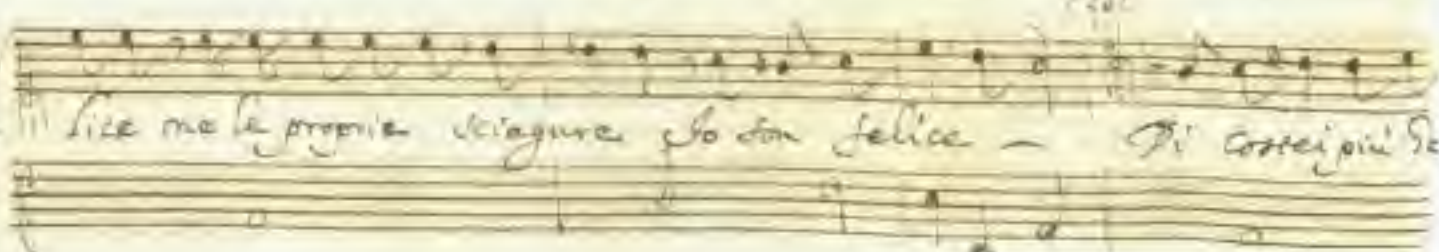
gar cos - è sento d'Caravon non so che un non so che non



non so che sento d'Caravon non so che Pungue sublimi le face non

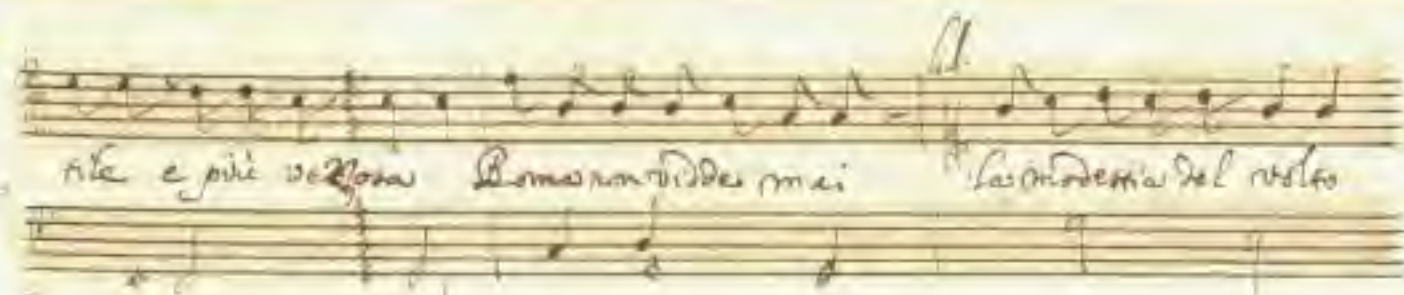


nesta magni a glacerbi fati ma l'a suoi anni oggi servit mi

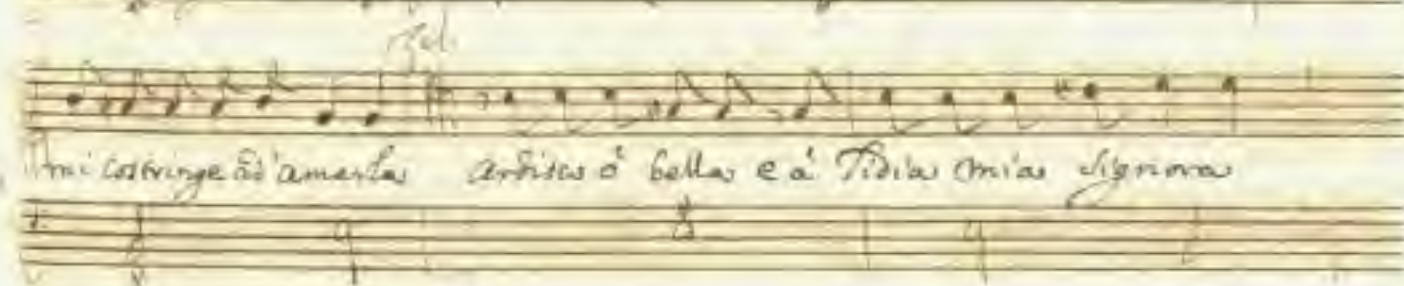


lice ma la propria sciagura so son felice - Di costei più de

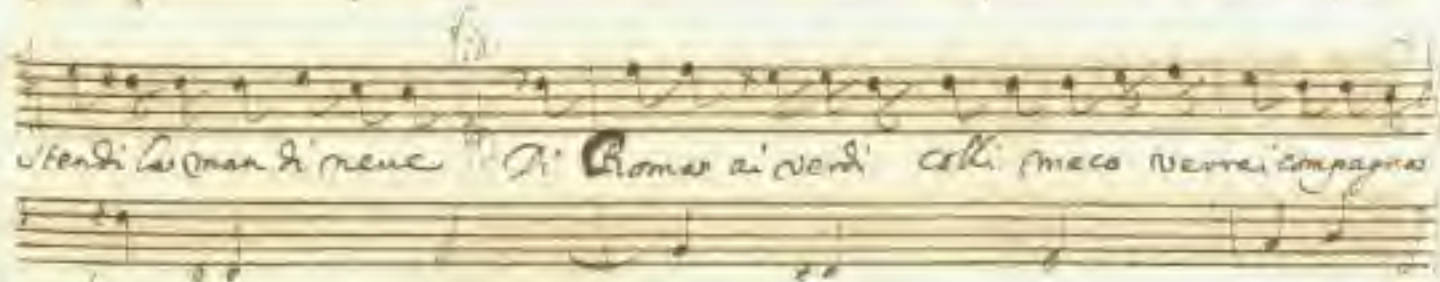




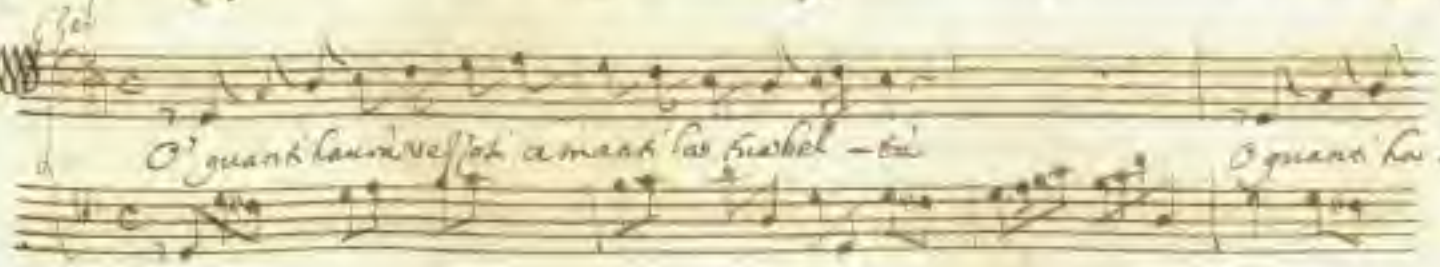
ste e più veltosa Roma non vides mai la modestia del volto



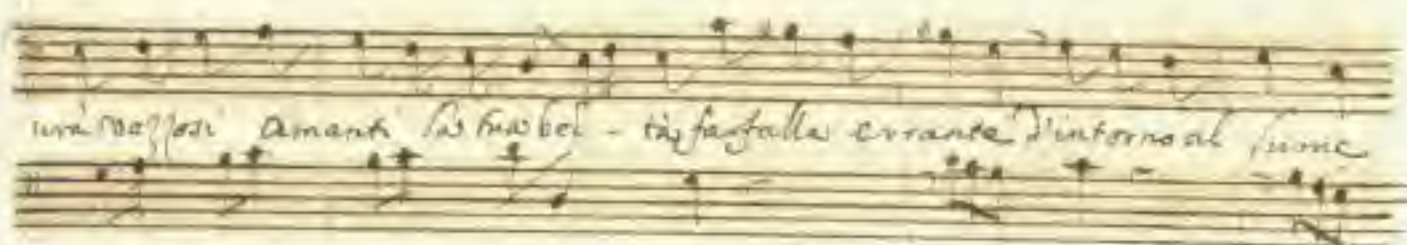
mi costringe ad amarla arditas o bella e a fidarsi mia signora



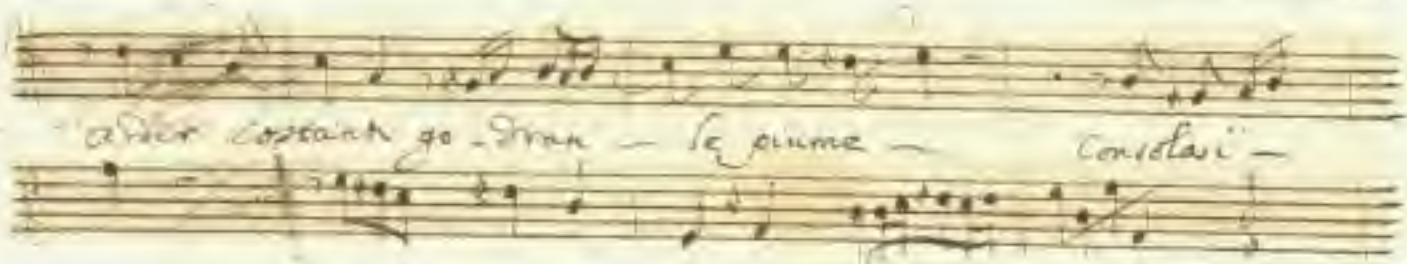
stendi la man di rene Di Roma ai verdi colli meco verrai compagna



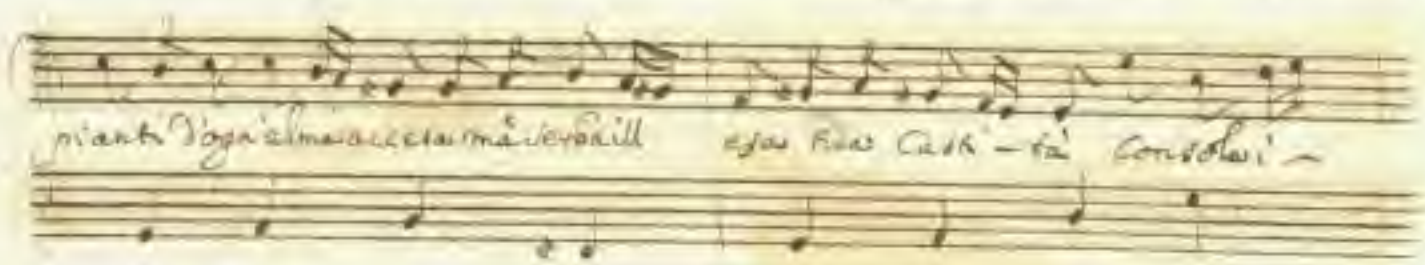
O' quant' la m' veltosa amant' la furbel - la O' quant' la -



unà mezzosi amanti la tua bel - tà fa fallu errante d'intorno al fiume



adieu constant go - dran - la piume - consolasi -

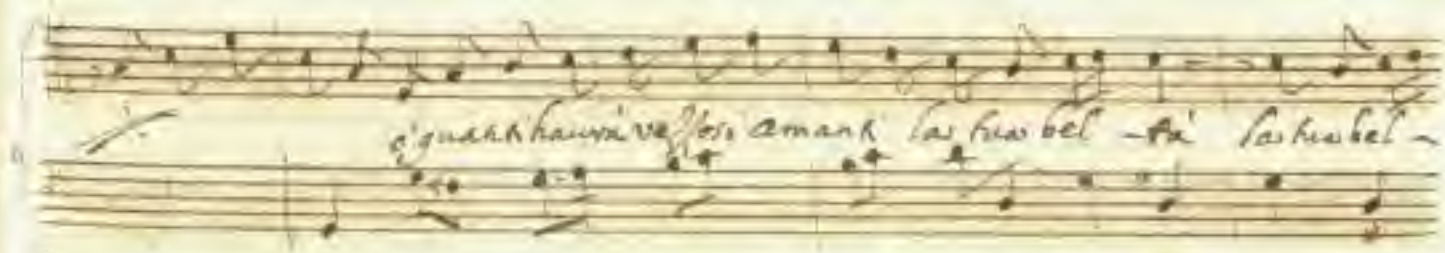


pianti d'ogni alma accetia ma verbaill eja sua Casti - tà consolasi -

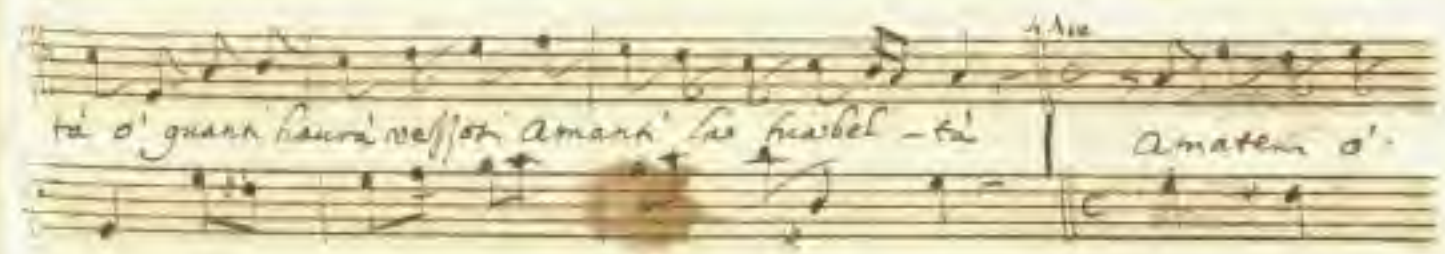


pianti d'ogni alma accetia ma verbaill - la sua Casti - tà d'ogni d'ogni

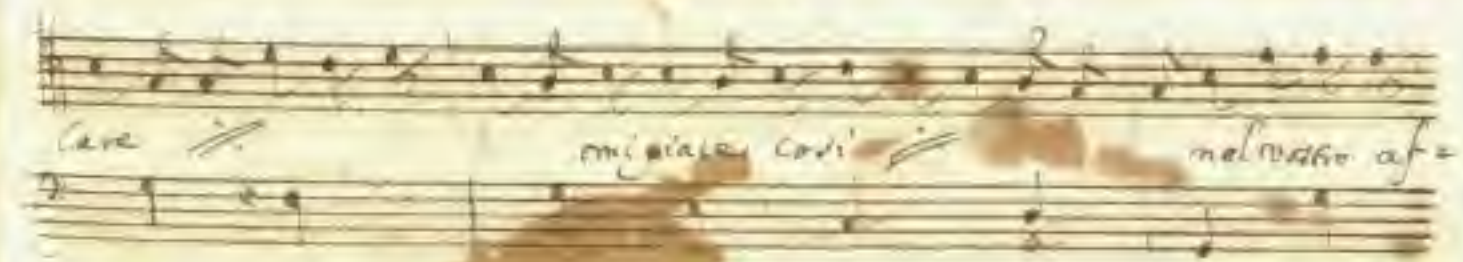






*d'guant'haurà vèssor amant la tua bel - tà la tua bel -*



*tà d'guant'haurà vèssor amant la tua bel - tà* 4. Alla *amanti d'.*



*care*  *migliore codi*  *nel vostro af-*



*fetto sente li zoni man si confè de mona far non d'lor d'.*

*Andante*  
me. *Parla nutrice e in brava Donibonà me conduci*

*Allegro*  
*Amica (tempo e mai che non ho mai) ante genti d'ora masi*

*Allegro*  
nierci a ora. *Sal la donna in ogni e:*

*Allegro*  
fatti per la prima. *Quo' è del cora*



Con meli e poi per far godere guardo al fin non piace più

sa' la

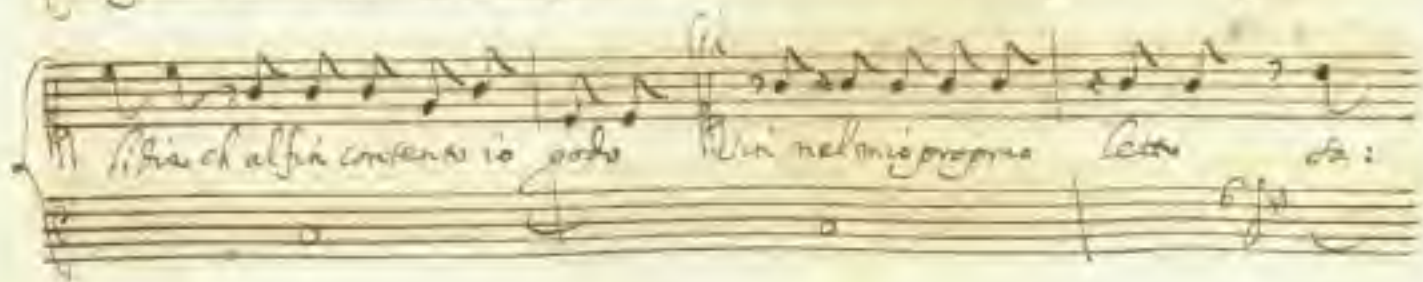
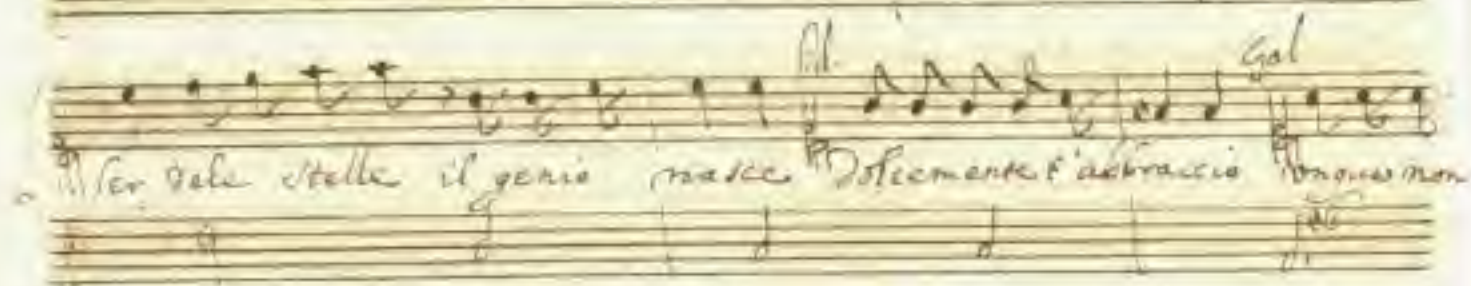
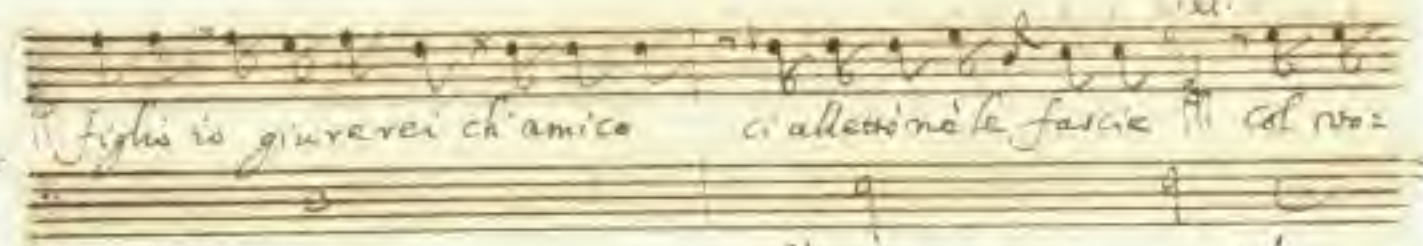
Donna in ogni età far veder la gioventù sa' la donna in ogni età far go-

der la gioventù

Scena VI.

Alinda un'Atto solo del genio

Lidia, Calieno





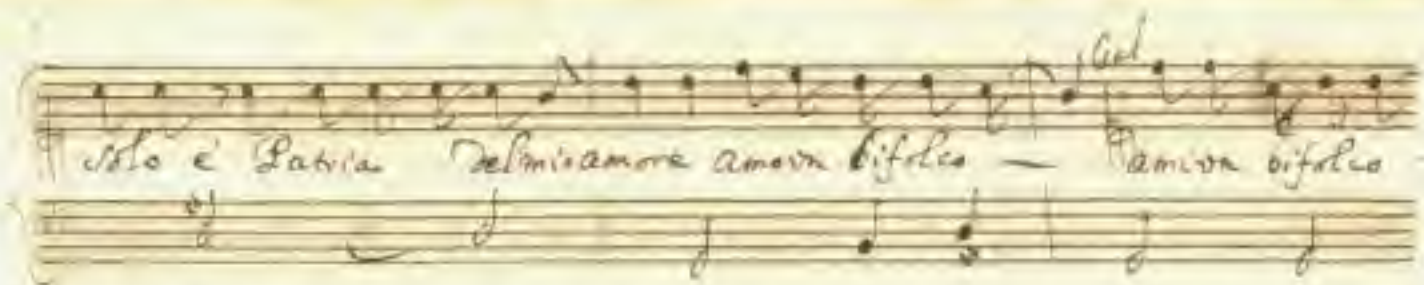
ra i compagni ora d' mie vigilia e de miei sonnar - con -

Fortuna che più bramo (mea) qui siedi e ciò che d' altri is celo

à te svelar intendo (l'al.) l'asua labra divine is conriat =

tendo - ma te sospiri (l'al.) ah sappi ch'io sono amante d'on

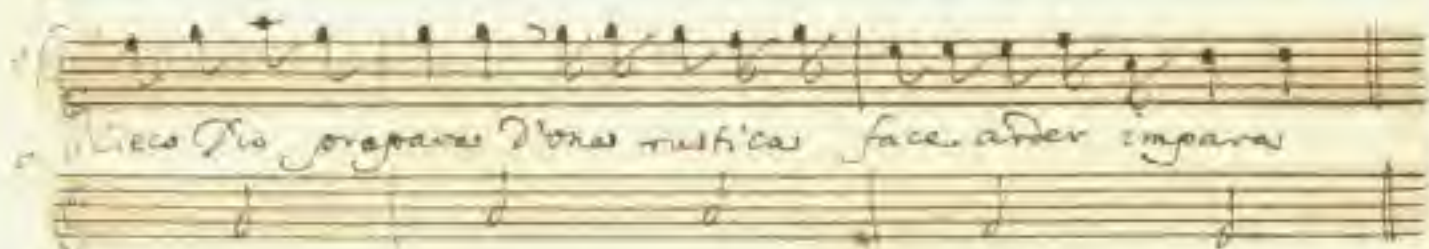
*Solo e Patria del mio amore amore bifido - Amore bifido*



*e questo sen di latte dove l'alme de Regi soli naufraggi il*



*Uovo Dio prepara dona rustica face adde imparo*



*mi contento ama co - di - co - di -*





Sarà il cor nuovo felice fra gli incerti ison fe -

rice - non felice e idolatro lo stral che -

mi - ferì mi contento amor co - di - co -

di co - di lasciad'amar chi d'elpus amar cinz

*Ad.*  
 Degno o' re Dell' alta Roma il Cesare che parli Cesare quei

*Fal.*  
 siano quel mostro d'empietà Cotanto abborri chi al mondo fuor impera

*Ad.*  
 O' re quel Tiranno abborro od' scannante al mio vindice Degno

fossa l'empia Romana brava di lei nel petto uiverai con quella mano

#



Gal. lid Gal. lid Gal. lid

ma sei l'ac'o on' altro lo po' no mi lasci ch' como d' che

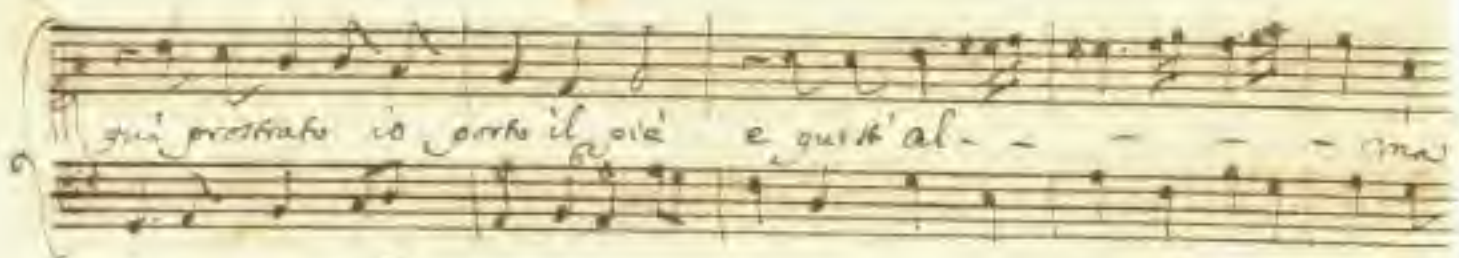
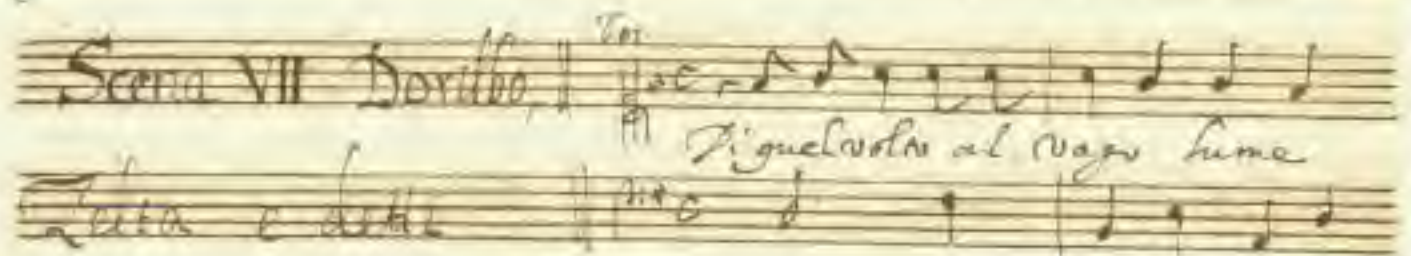
Gal. lid Gal.

del suo rigore no nò dammi la destra pace promesso si' ma

Gal. lid Gal. lid

Ma che vorren' un bacio forec. Com' ardito e taccio d'oggi in

bellas bocca eccoti un ba- ma qui il ribbo mira del suo labro di me





188

11

Supplicat nel mio nem generoso d'ave con' ignobil ma:

tal ce - - da cedall'ar d' - re Al suo gran merito d

cella riverente il mio piè con l'alta ancora di giustizia mil con tanto

Anno Tova Core non d'acillan' d'orgi d' d'acillo fa-

Ma ch'è nuova carezza ogni bacio al pianger dell' aurore ingannar

Parco d' abbandonar il solis su quella mano imprimi bacio d' amor:

Ma più s'è amabil il Garzon del son lemmaggio Anima che far:

Orai Odagui di Dio baciata destra in core Garzon da questo

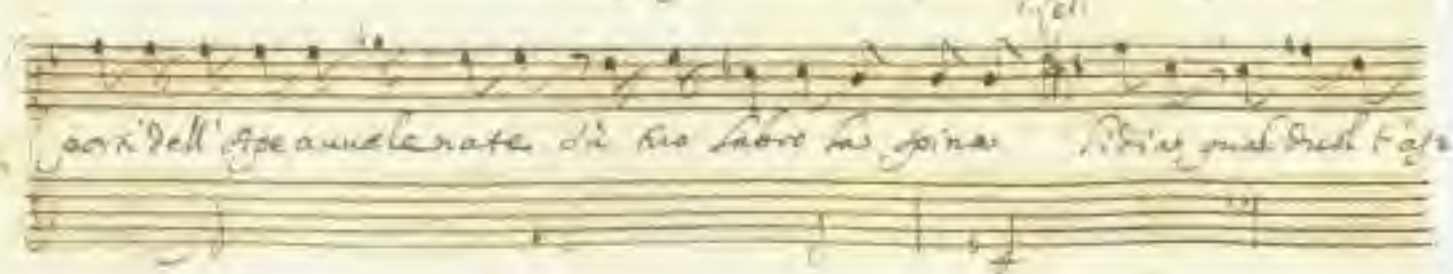
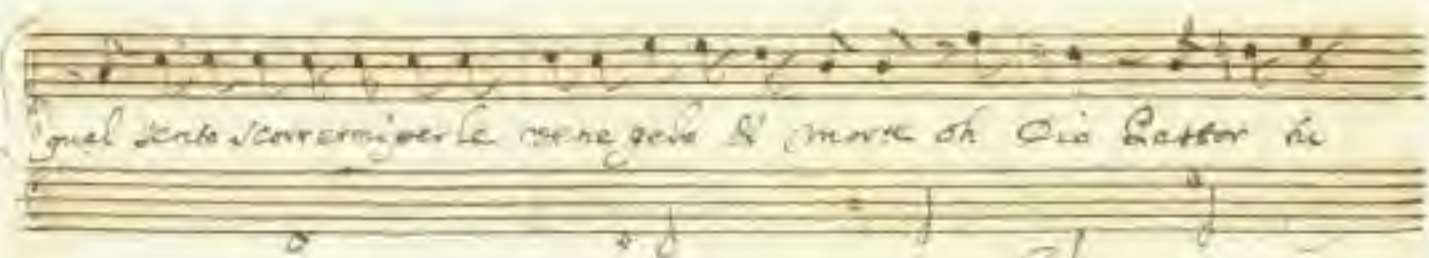
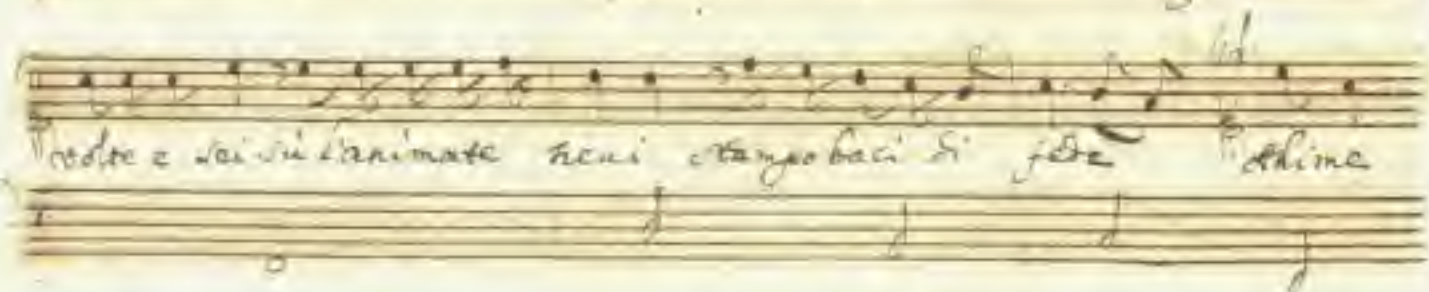


*fel*  
Labro sì quegli non imparo a far o di non mi o di accio o fare af:  
*der:*

*fel*  
fà Baci, e meglio il vola (i modesta belta più più mi a - na -  
*fel:*

*fel:*  
Deh Condoni o' di nona baci a l'ora del fare non di -  
*fel:*

*fel*  
Labro ch'indegno di affarogni non finì a più felice *fel* olà  
*fel:*





*Cor.*  
cale l'original martore reca' portato. Aitar so' mander so

*Cor.*  
maro - Cade il mio cielo o' del - le. Daro vino de' miei duri

*Cor.*  
celle one rete. Notate accorrete. Nemmo vostro in teo da vi -

*Cor.*  
- tar - Ber li giaccin ei con infram e

21

e qui solidas ancoras de la - gran - ma

ma e qui se li ha an cor arde la fiamma

Chi mi ritorna in vita

Scena VIII. Zelia, e detti.

*Lithia* *Jonilla* *Mutica* *etnica* *Geiche davi*

che amma ne, e che aporta Otona ah forte armio



*rit*  
Musica di nuova scena. Qui con tanto velocitate per scena Parto io:  
*rit*

*rit*  
ritto con breue fabrica veggia d'io - le infelice vita  
*rit*

*rit*  
Io mi nascondo e ceno  
**Scena IX Orione e**  
**Selli**

*rit*  
Ignor qual qual vedi o me infelice  
*rit*  
Sella Orione

*More* *egual si trouo fa le trouate prima larghita solo.*

*rita ignubai il seno e scarnighata il seno* *Intolito do:*

*lore i vent' opprime. More di* *Disonestà ch'ima che*

*scap* *Ma di Dio e in ch'è scesi* *l'asta che fece mai*

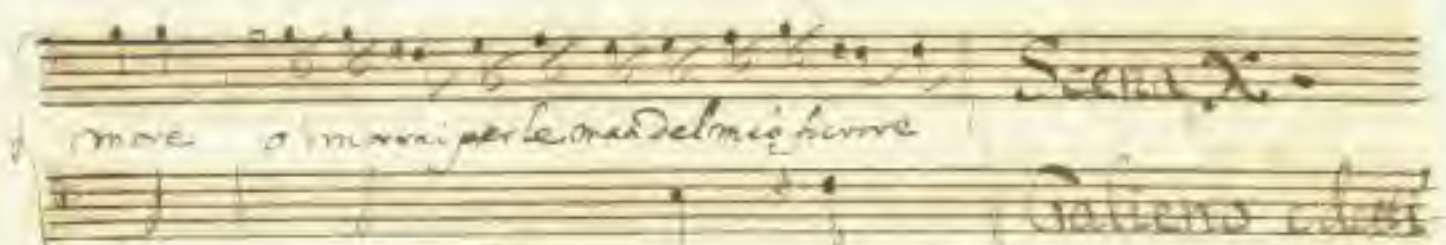
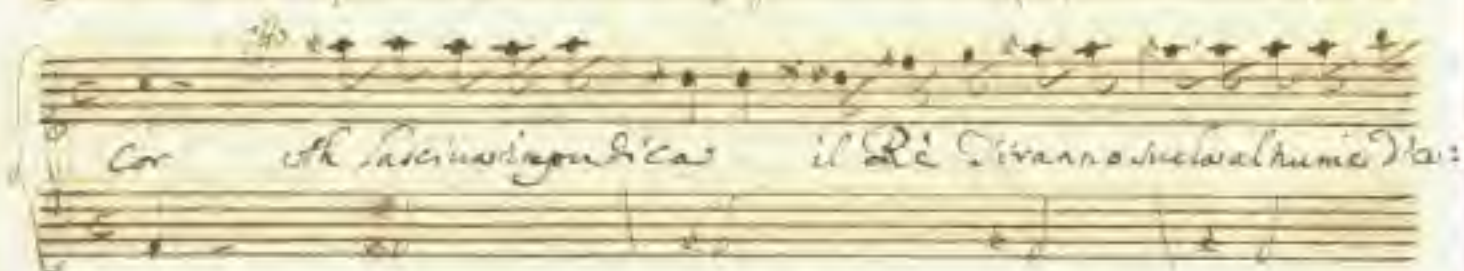
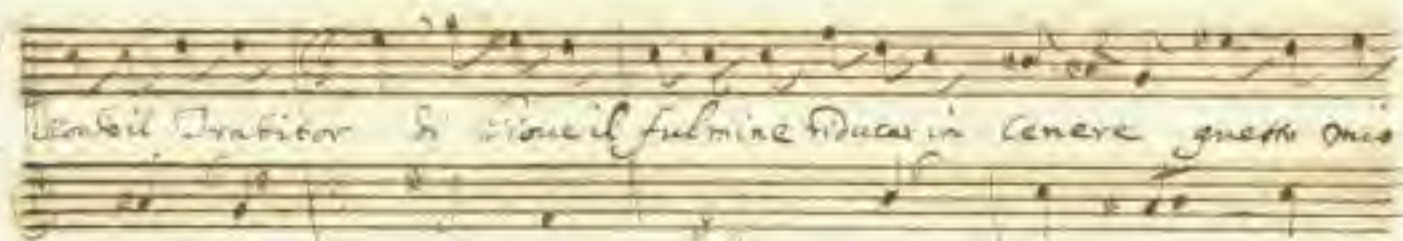


Sto  
Pitemi l'ire Dove è celare E quando eggoe l'Idas An:

gusto ella l'Angusto qualqu' d'ark' Conco'la in quest'albergo: *Allegretto*

Sto perfidissimo folia e hi infame nurice il Regno an

Mante l'ire parlate ouen' cela e Dove *Allegretto*



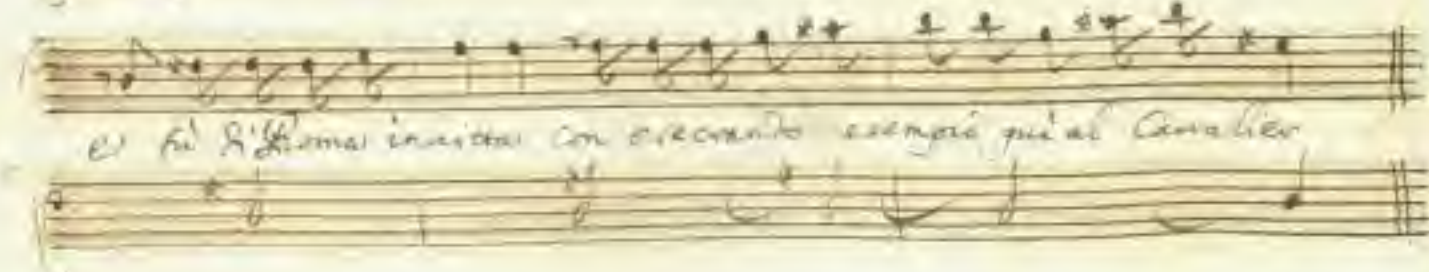
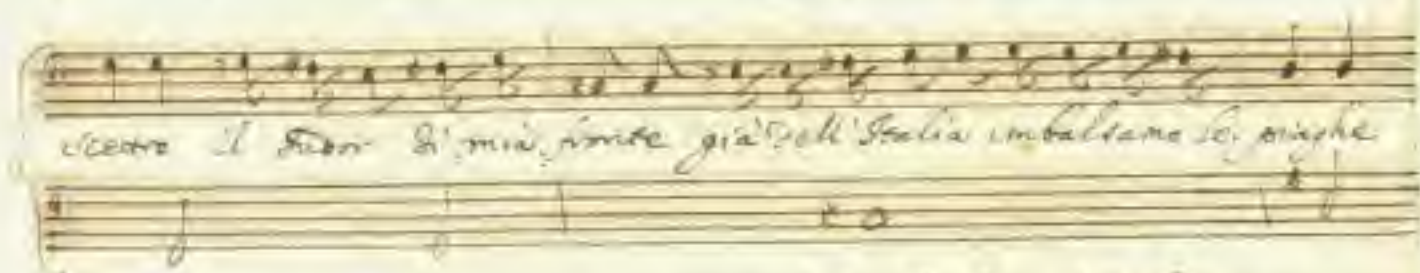
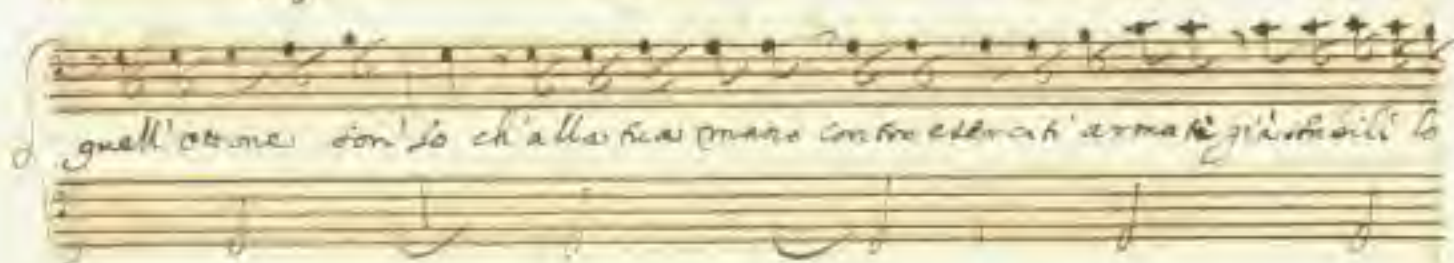
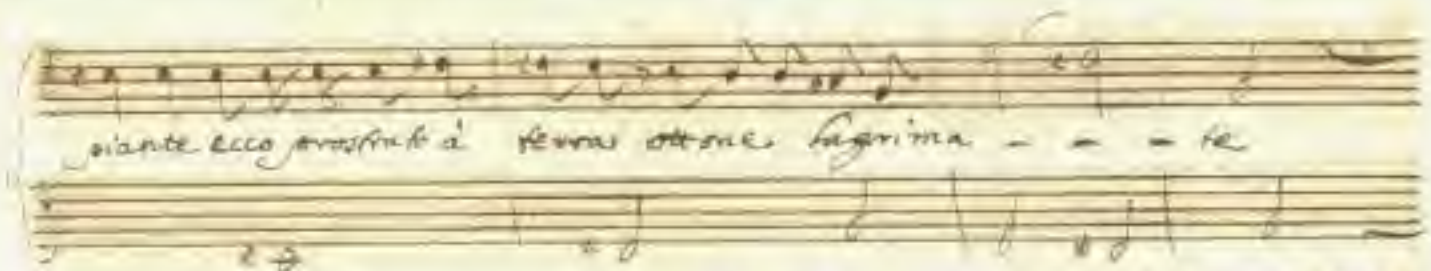


Ottimo eccelsissimo oggetto Cesare che pretendi o' cielo che venga

l'Imperator in Cesare in Augusto amici seion Rè di

vanno d'orbi con questo ferro bravi quell'alma indegna m'è in cor d'e

noe la geloniana regina - ~~ch~~ come ah Italiano à la ric





# Scena XI -

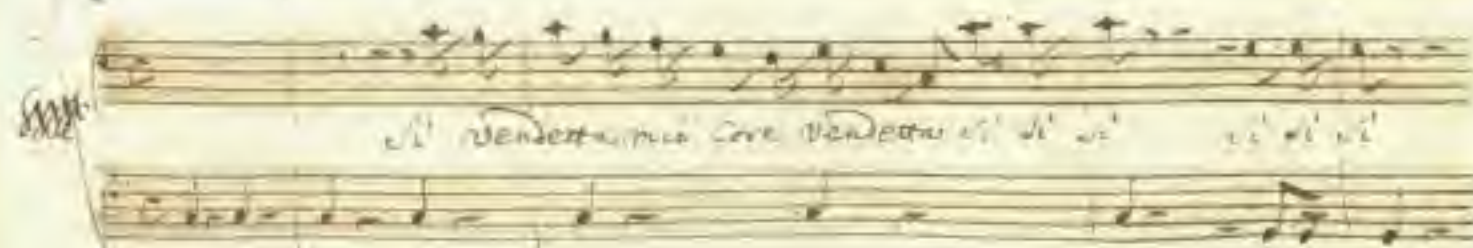
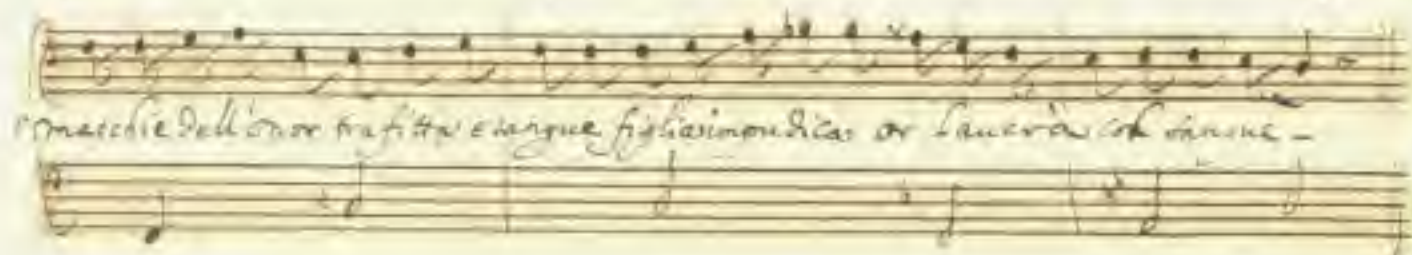
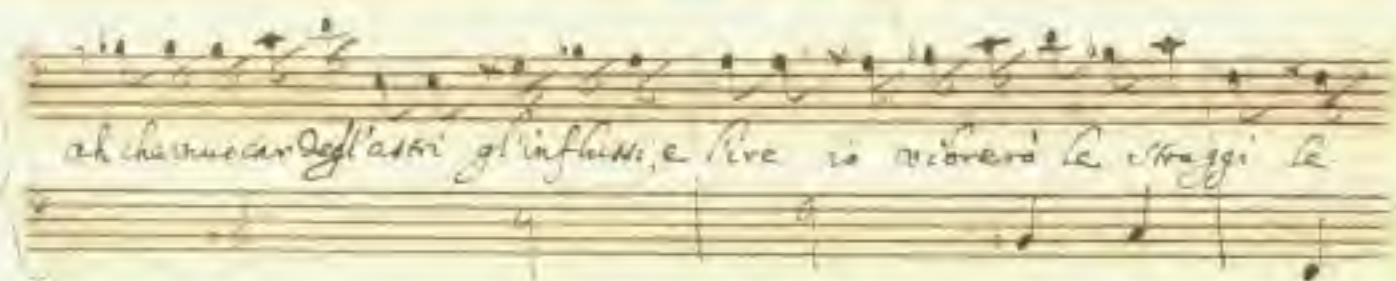
Il Cavaliere, un Radior da Empio

Il Radior

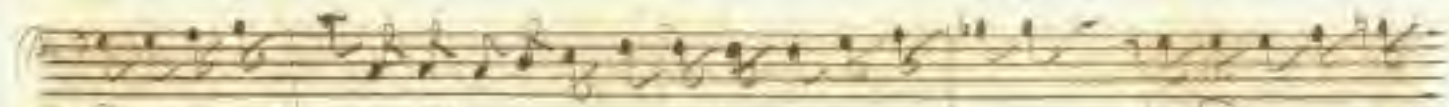
Io Radior io mi pecto a' stel - le o' dell' con manco for -

ribile fu, face orribile, seh presta a' mè e perw esanime, un Empio

De e perw esanime un Empio De ma che mangio

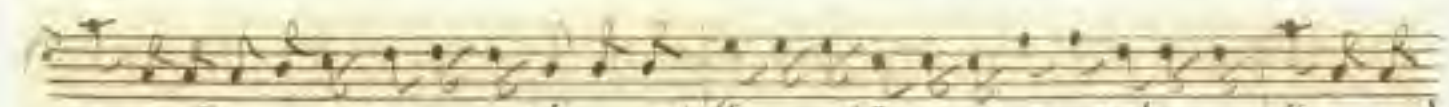
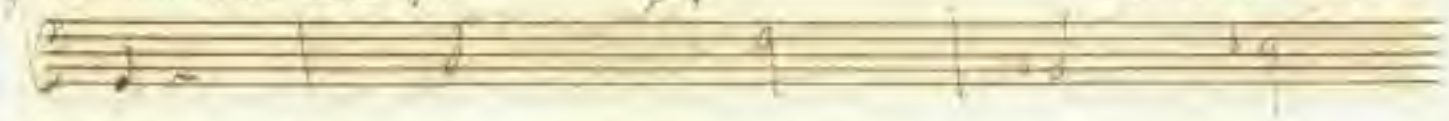






Vendetta mia Core

Si vendetta mia

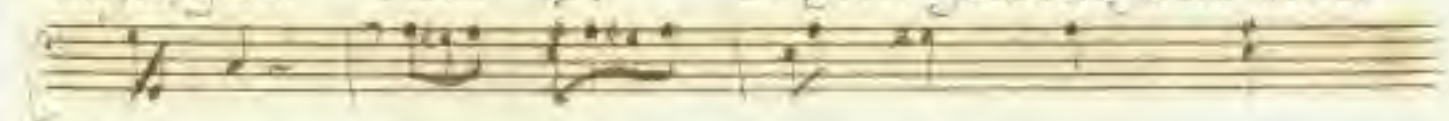


Core vendetta mia Core pietà non m'alletta ma degno di per pietà non m'alletta ma



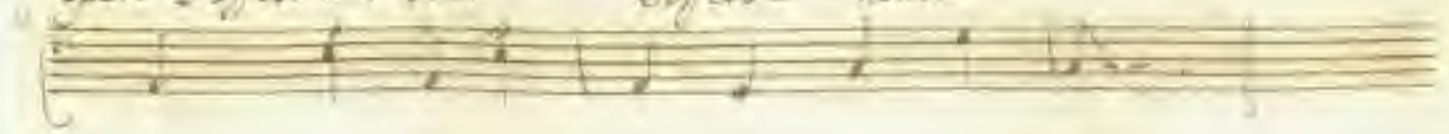
Degno di per pietà

ai miei pensieri pietà non li



spesi i soldi e l'onore

sosfessi e l'onore



Scena XII ~

Scena XII ~

Scena XII ~

Scena XII ~

Scena XII ~

Scena XII ~

Scena XII ~

Scena XII ~

Scena XII ~



Da quei mi si pellegrini a sountar non neppil di ma l'altra il mo

solerian do Co. ma. marte che far si - può la. rea. marte che far si - può

chi non si ch oppi ora vuole gir pellegrino e cangiar

Non fa il sole gir pellegrino e cangiar non fa il sole -

Handwritten musical score on aged paper, featuring six systems of staves. The first five systems are instrumental, with treble and bass clefs and various musical notations including notes, rests, and ornaments. The sixth system includes Italian lyrics written below the staves.

*È no' non posso allontanarmi da voi miei del mio loco*



ma no no non più allontanarmi da voi miei dolmi bene de per

tra mi fure senza ritornate a consolarmi ritornate a consolarmi no

no non potto allontanarmi non potto non potto non

non potto allontanarmi non potto allontanarmi d'immortalibus

*Rel.*  
 lice E' dove o' bella patria e' siggiorata alme' d'orlo  
*Rel.*

*Rel.*  
 d'orlo venite. Ingresso quando glarmato di celare alle piante incate:  
*Rel.*

*Rel.*  
 nata in patria fra' latere sul d'orlo nel comando E' acca  
*Rel.*

*Rel.*  
 mite miei d'orlo, venite in patria le viaggi' del ferma, e se d'orlo  
*Rel.*



*brava Andel timoglia guerrier de las belod con pli bell'gora in quest'ora furme d'a:*

*no adogara - ah non difenda il suo daon fulmine fatale su omnia*

*Chiamas no ferma li peras talenoe e l'inas* **Scena XIII.**

*Setta al dolore immenso in van p'p'ben' aisa*



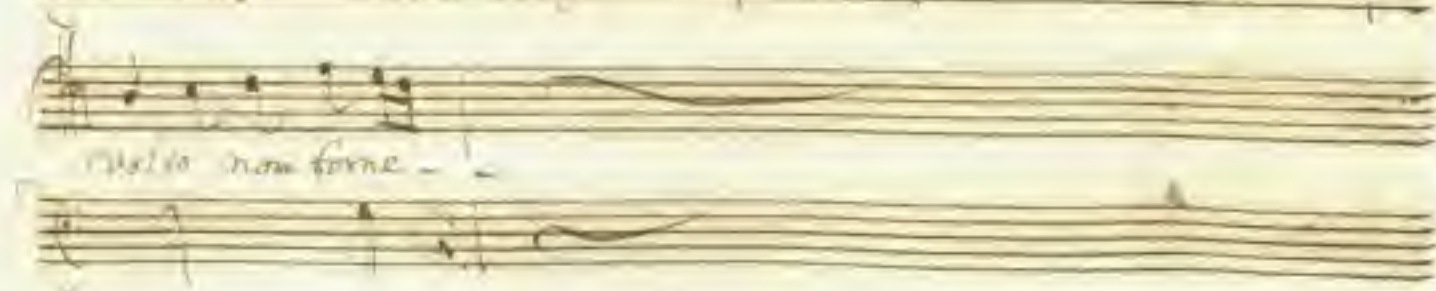
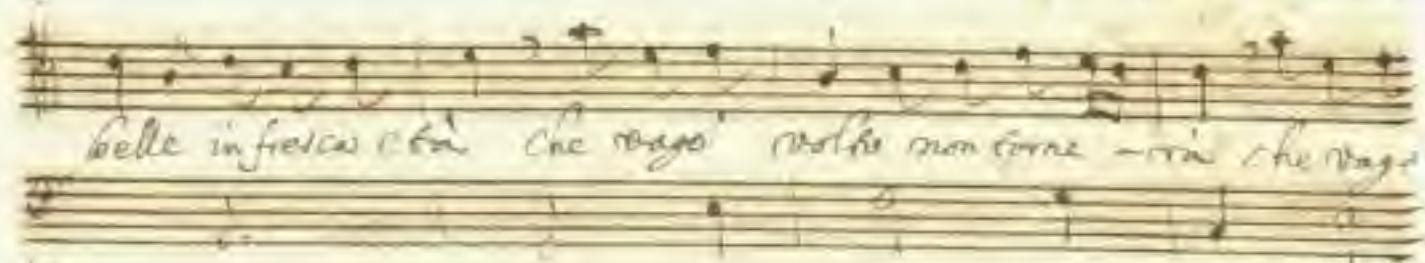
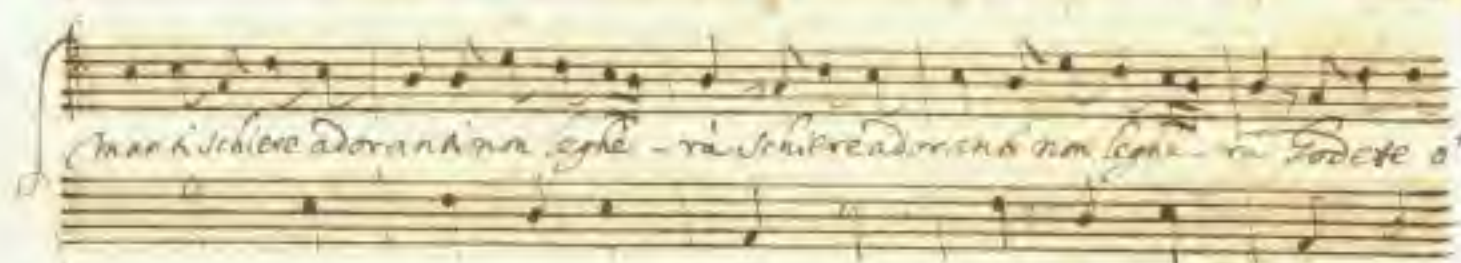
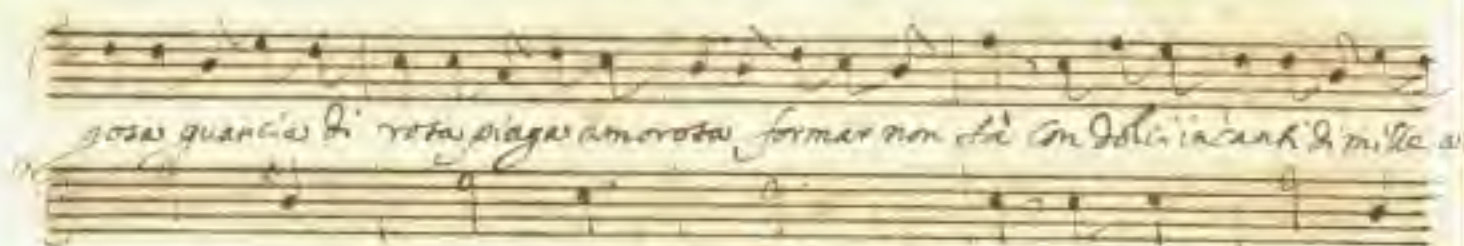


Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings. The lyrics are written in Italian and are integrated into the musical staves.

*sin che le stelle negli occhi brillano in pianti ar-*

*ma i cor disillano*

*ma le ma*



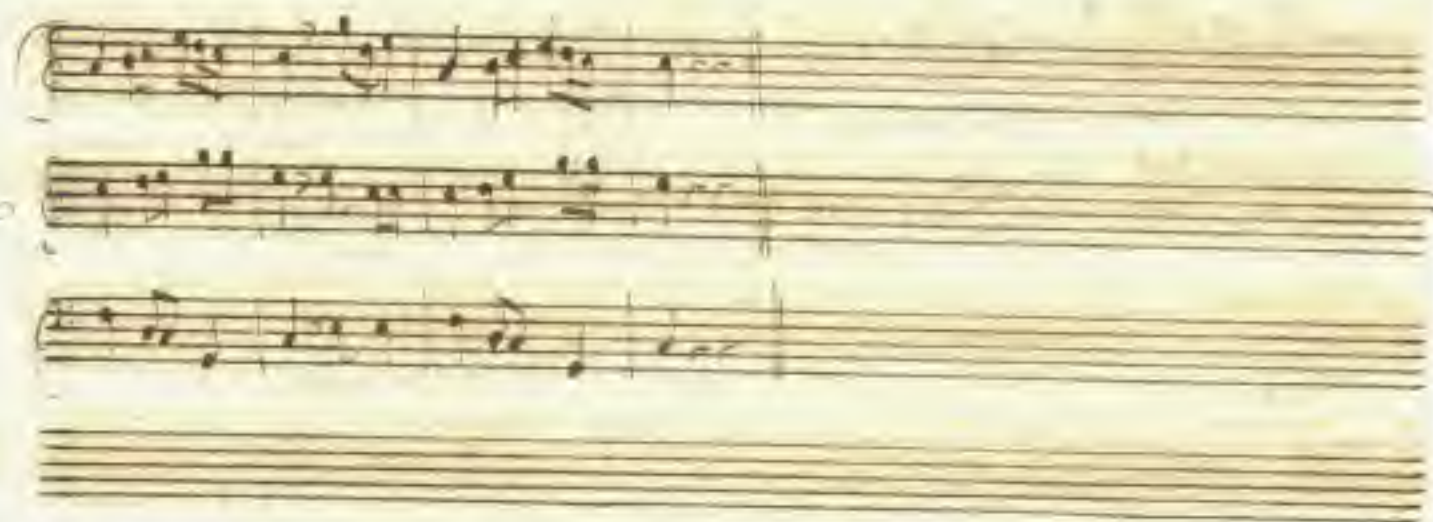


mille a

ete o'

Vago





*Chi vuol godere non tardi più* *Crescendo*

*Intera. bianco - pel d'età canuta - Porrolo el no s'ha piacere no s'ha mar*



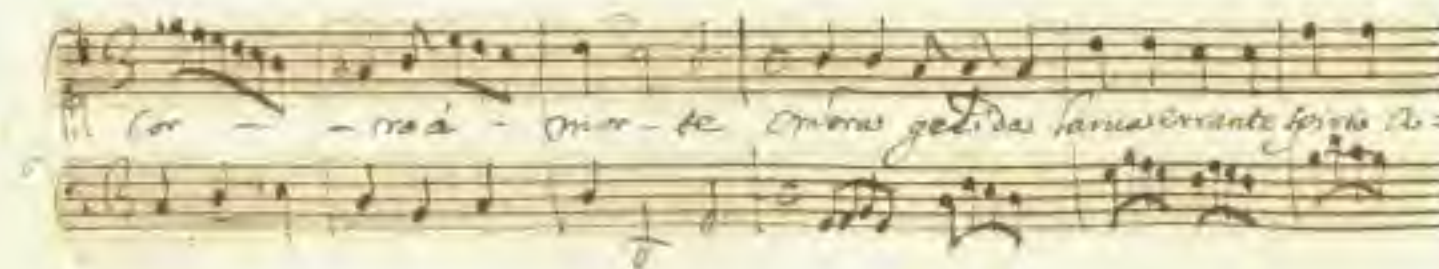
cevechi gnu ~~chi gnu~~ piacere // chi gnu ~~chi gnu~~ godere non

fard' più // mont' più //

chev' godere non fard' - più'



1. *Scena XIV. Salomina Ha.*





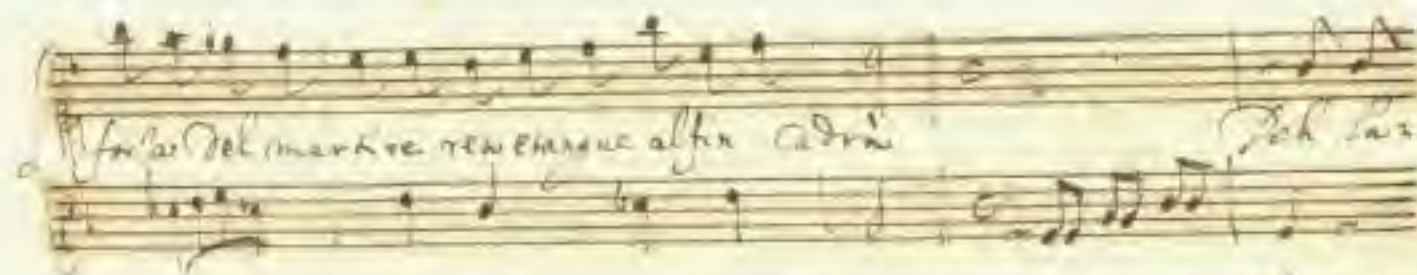
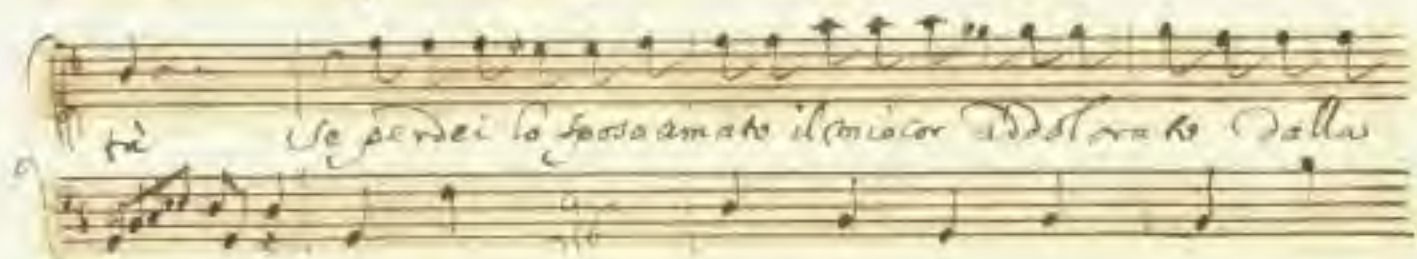
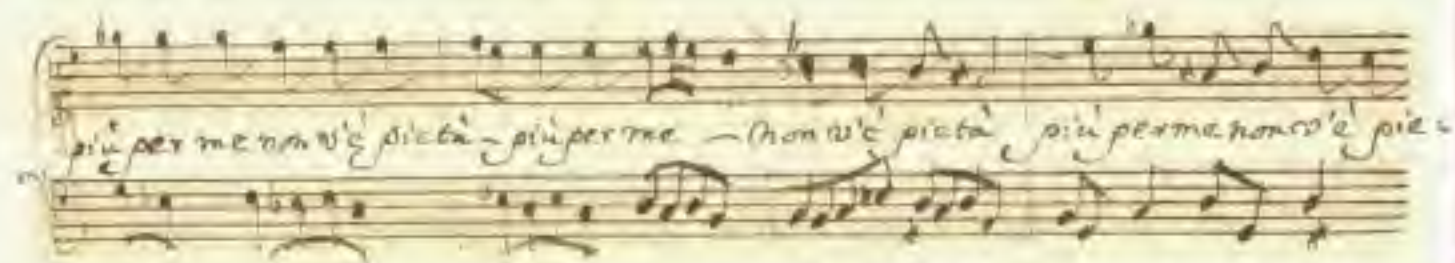
15

manteghelin io rendero uslerio vole.

no frate braccia del Concor — fe. Anzoni perche

io — no ar. Chor fe

Oh faciatemi morire





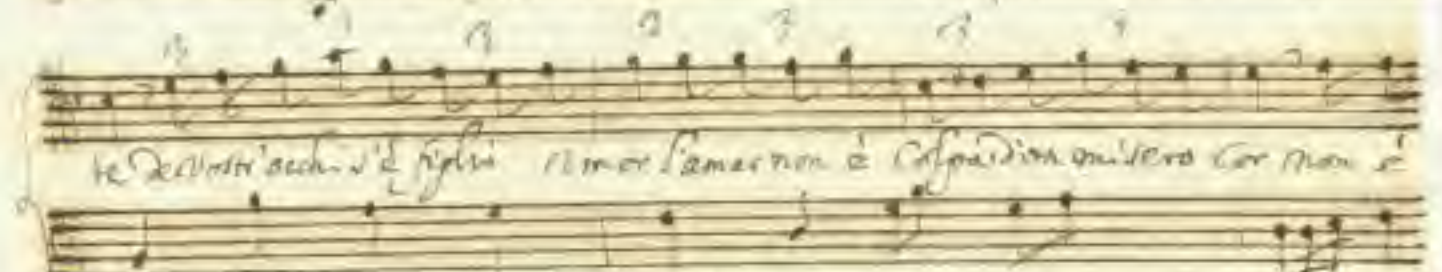
me non v'è pietà più per me - non v'è pietà più per me non v'è pietà

Scena XV - Cambiano e

letta

Ferma o Reine e gualchite fortenta di al prea letarce figlio dei

me in al fatamora di l'or limpero *Allegro* L'orido non ha vero





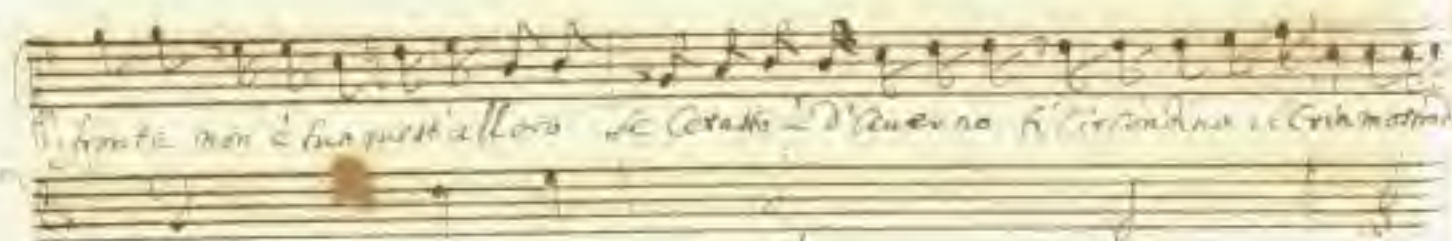
*Coro*  
Coro l'amen e' colpa d' un misero Cor non e' colpa *Di un misero*

*Coro*  
Cor non e' colpa Di un misero Cor

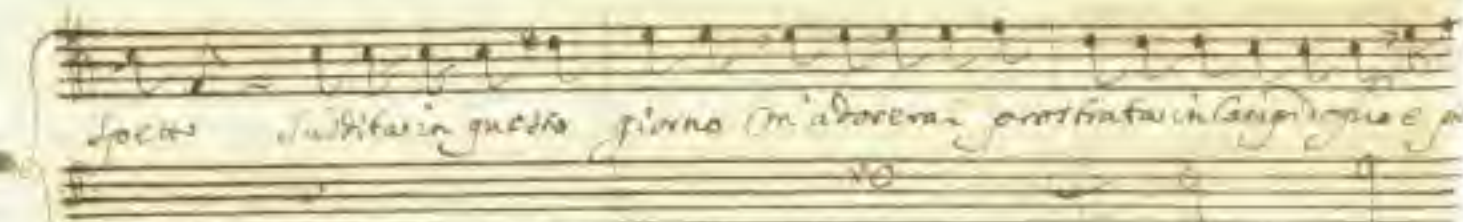
*Coro*  
Cor non e' colpa Di un misero Cor *che scorgete unie mi.*

*Coro*  
Ma il padre il nono Italia, e Roma d' alto l'oro fango *Coro*

*Coro*  
Ma questa harmo *Di la delarava fondas ad baron d' ingrat Cor*



fronte non è suo quest'allora se Cerato D'avenno si circonda il Crinostoma



locus substituirò questo giorno mi adorerai protettar in Gorgoglio e m.



Scena XVI Galieno e



è poi in ciò che raglia, che corri, fello. Che veggio e uolito live

Signore D. Agostino perforo e tradimento lo tradimento

tove <sup>11</sup> *Q. cesare* *Q. Deana* *Q. gaudens* *Q. laur* *Q. lutea* *Q. rubra*

Adite fias chi Radice m'appelle

SCENA XVII.

Salerno e Salomina

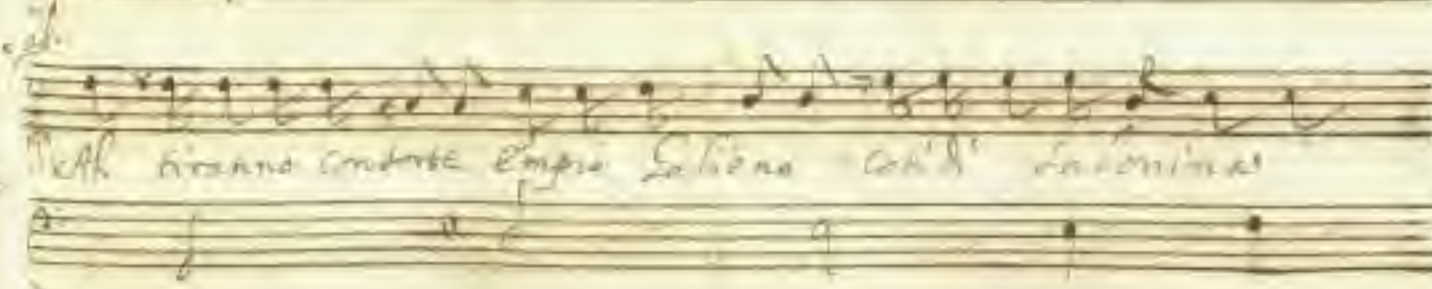
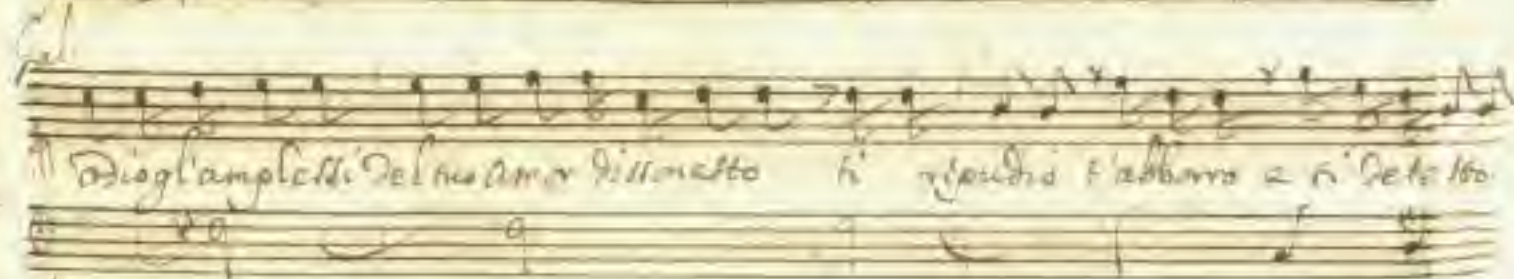
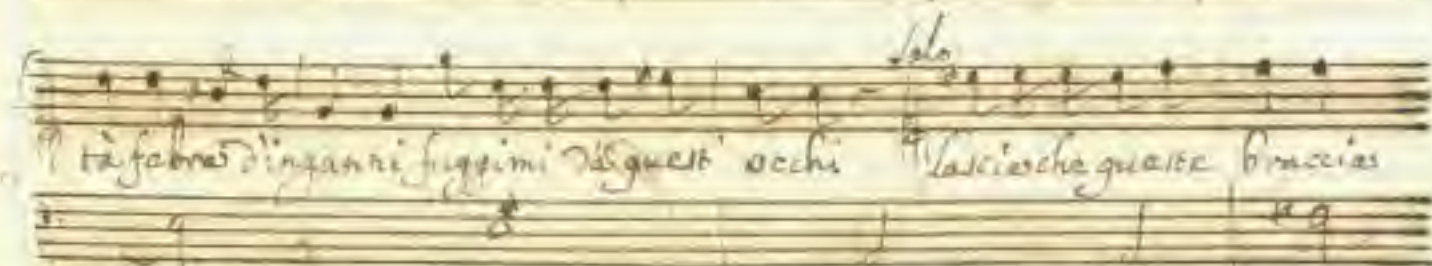
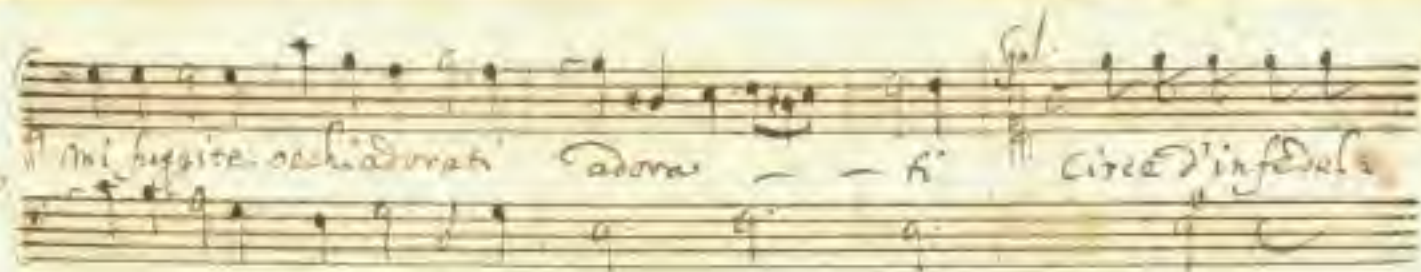
Sal. a mio ritorno amore Impulso lascias in

Magnifico. E tu a del mio nome tuo da non più mi non amica iadone

Sal. Mi fuggite occhi d'orati vengo voi conuenca io me - ras

Non guardi a malocchio - dove - perche di Dio di dispietati





*Gal.* *Solo* *malon co*

Parti e ammuksi pira de non pardu

clausu, feda e tan pira priu hena tui la qui - ca - dro non te non pardu

*Gal.*

ola foga i forpa al mio quando cortei

*Sol.*

O cenerarij Lasciate o' teli o' - se - i



Qu' d'ona bella voglion nel cor che se m'è d'è

Viva con l'ingegno l'altra pietosa con labra di melle vivana in piato ristora il cor

For l'altra pietosa con labra di melle vivana in piato ristora il cor

Qu' d'ona bella voglion nel cor che se m'è d'è



Scena XVIII

Coro, e Lello

cella d'or pur ti ritratto      d'incognita d'orini

Superbo conno io ti ritratto chiaro al consolo e alla figlia



feci annodar le piante, e nella Reggia d'Addurre emboscata i Turchi genti armate

d'in questo punto seno mio filo seno con presto fallace a me dor:

si precipitar dal foglio Salomina di l'abbro *len* *scilicet*

monte d'improvviso meno spento le faci da le Tiber di Tiber azzende i

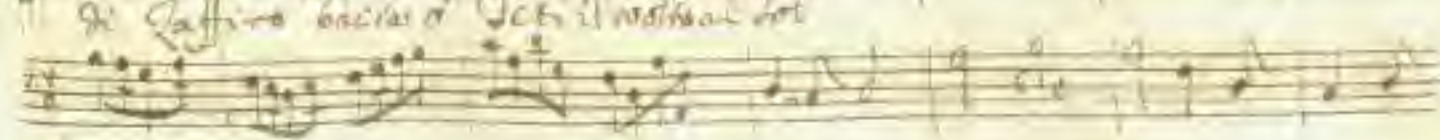
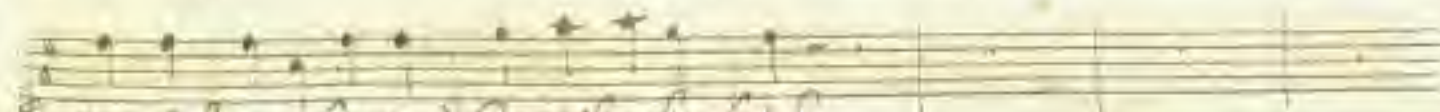
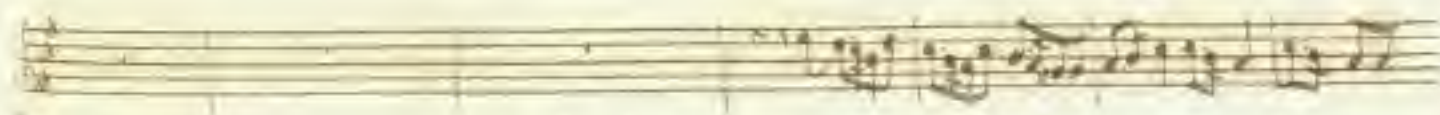
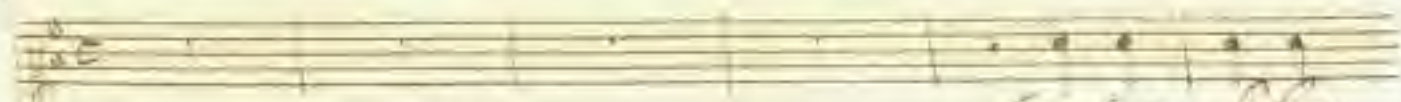
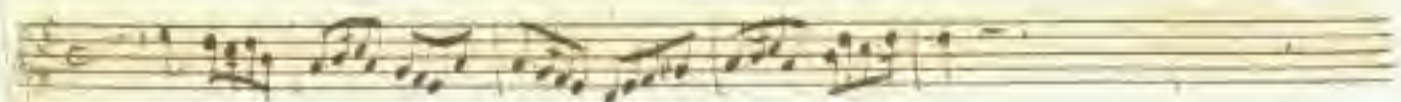
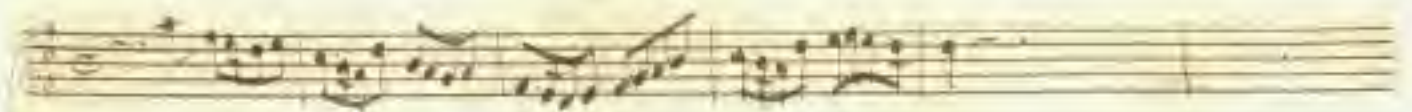
*Col.*  
 baci - *88* Val questo di cor me, fischia oggi apponeda in ombra di *die*

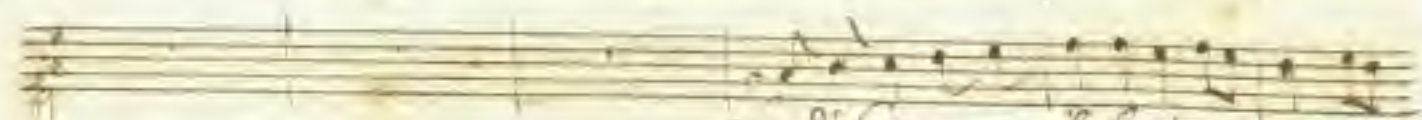
Salvo o questo a illuminar la terra indi quel che rimarà di voi

rice sempre - *fac* *fac*

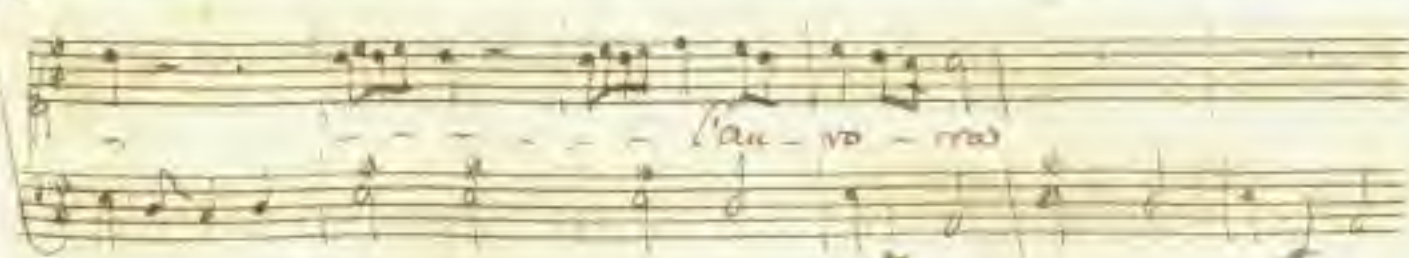
*Ar. al f. 10*











io farò l'aunna - io farò - - io farò

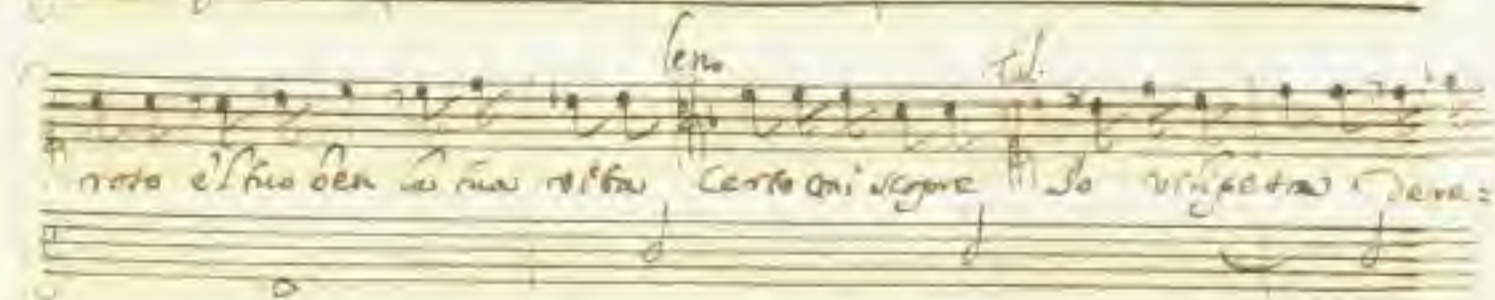
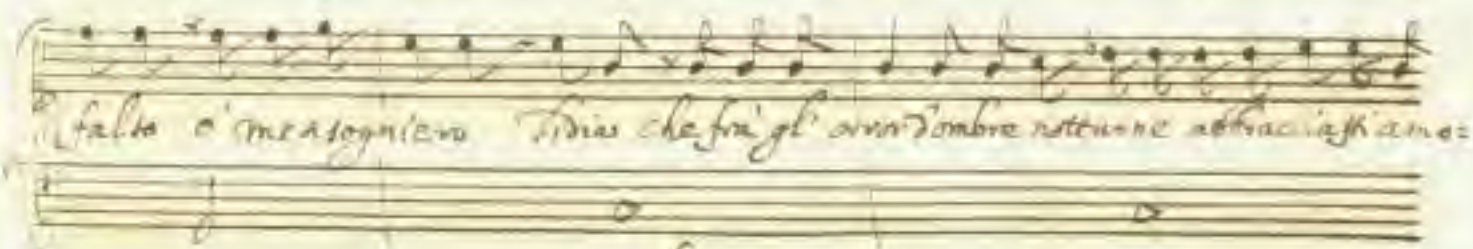
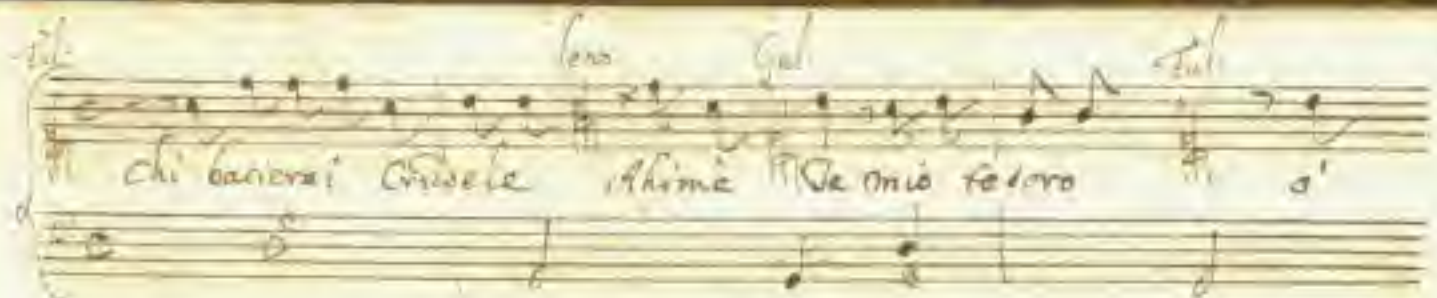
io farò l'aunna -

Scena XIX

Tullia e

Adi!





*Gal.*  
Latta a' moment' porter il pia fra gl'animaspi algera - *Ma*

*Gal.*  
chi dal ciel latino oltio la mia stella Chiedilo al dorno io

*Gal.* *Less*  
Oeste abio *Tah* ferma iodo mis tu che di vai *Leppi* si's

*Gal.*  
morce Otene arancio in sua fuga *Tant'* o'to quell' addito



len

Gal

Al che s'ell'aroni seppa così spedito T'vn'offeso imperante il giusto

De degna punirà quel fellone Vago ombra di rimanti, e ciò che girasse ne la

Soglie d'otone d' quel latin rubello il Re del mondo qui pria ch' il blondo Au:

regno colli i denti vai in prova d' onia fe bella agora -

leno à vvir d'perigliu hai fatto a tui

Bella omia non non tener

Bella

Omia non non tener nò non tener fido g'n'hor - f'abrac - c'ero

'in fà sol - Miuo al plaser si cor omia si cor mio f'abrac - c'ero s'ra te



Vol - vol al piacer di cor mio di cor mio ~~brava~~ - ciera Bella

Mia non temer no' no' non temer fugga'hortas braccia - ro

- - Fugga'hortas braccia - ciera



Scena XX



*Tulcia*



*Arche nuovi rep. scandis.*

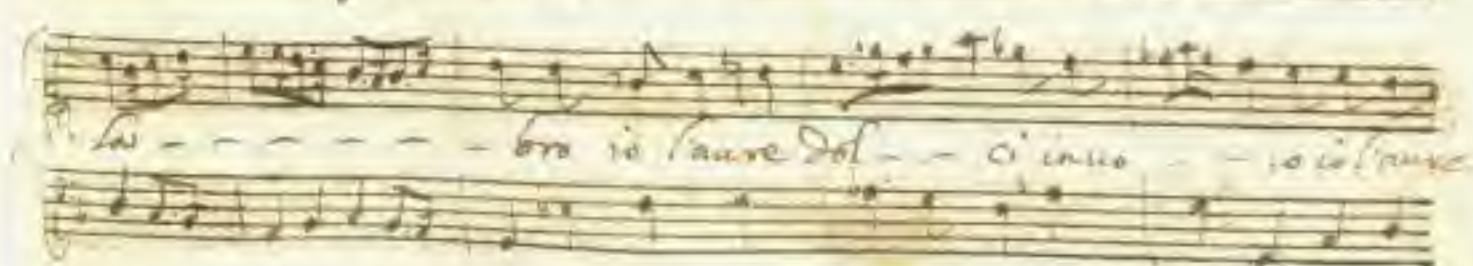
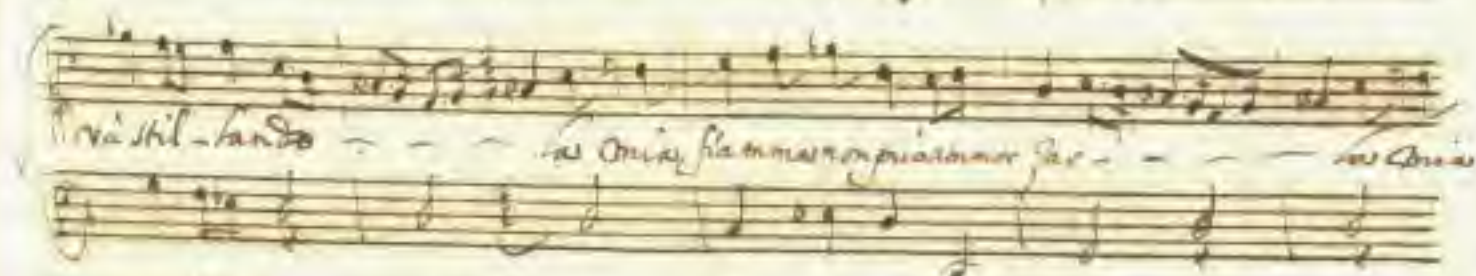
*Alto*

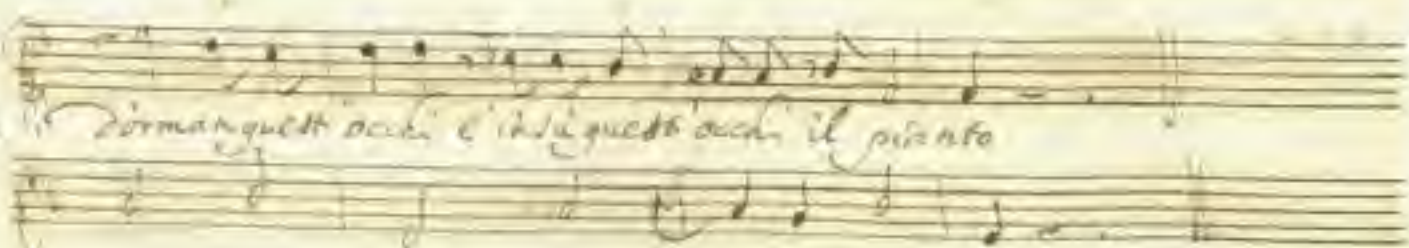
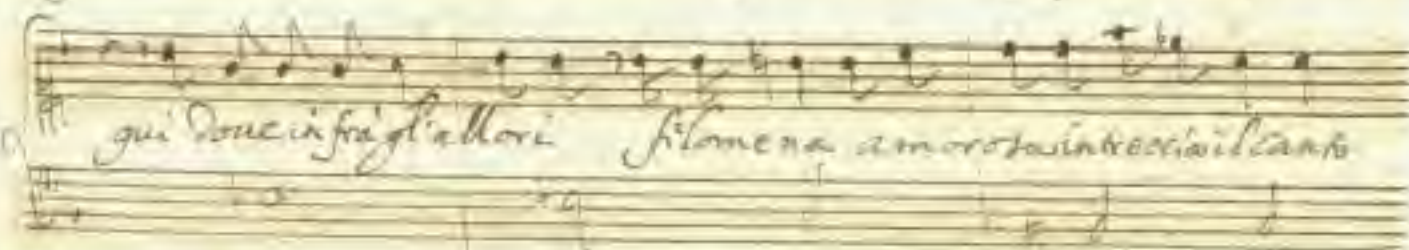
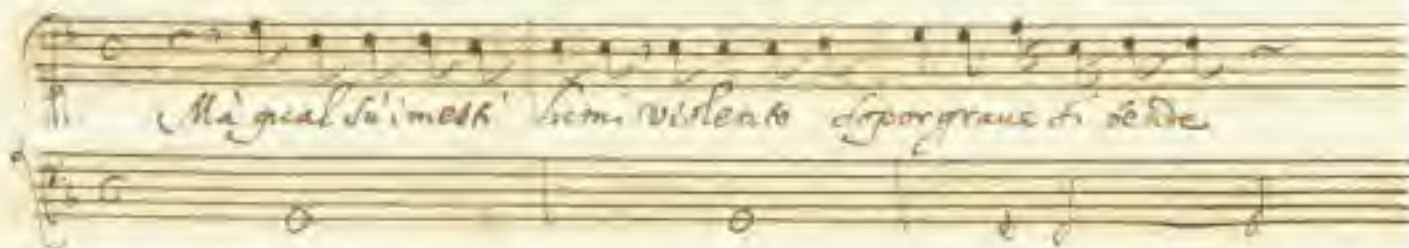


*Buscetto - cha.*



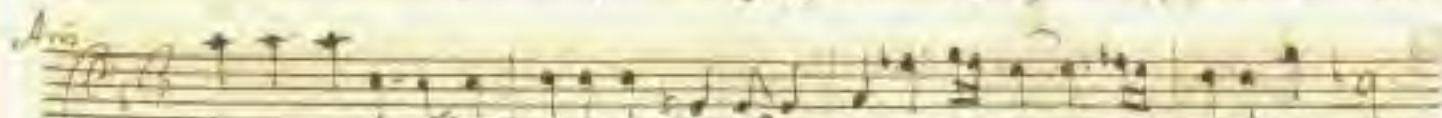
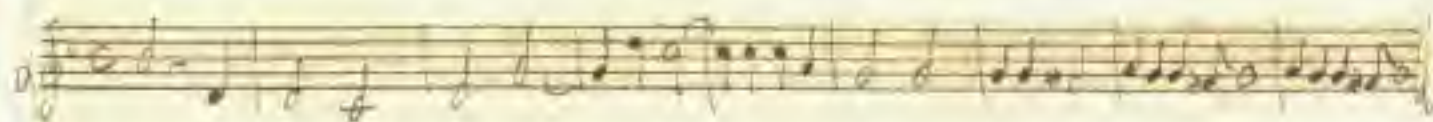
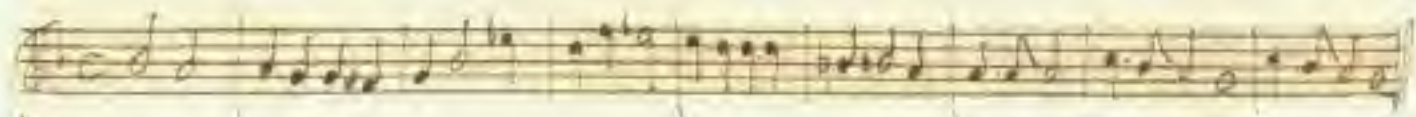




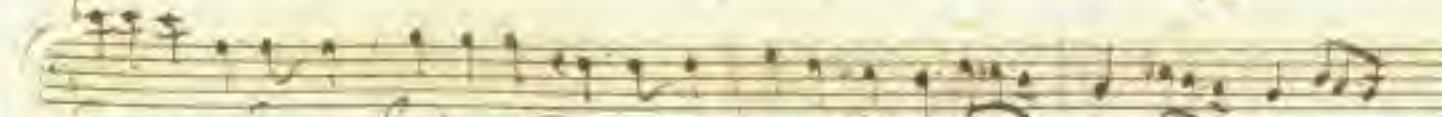
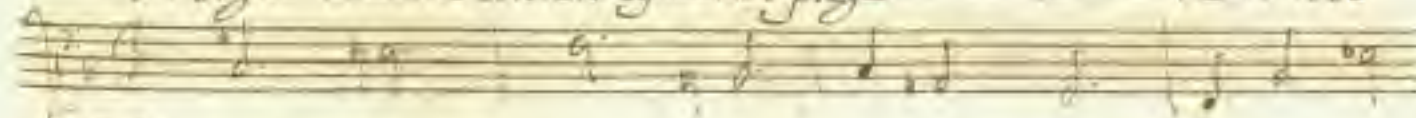




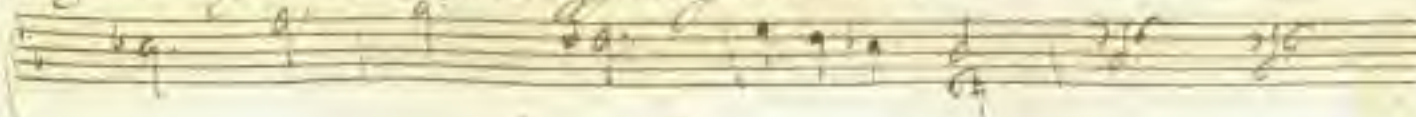
# Sena XXI *Andante* Credo e Letta



*Più s'aglie fenestre corrieri squalidi piega - - - - - te il vol*

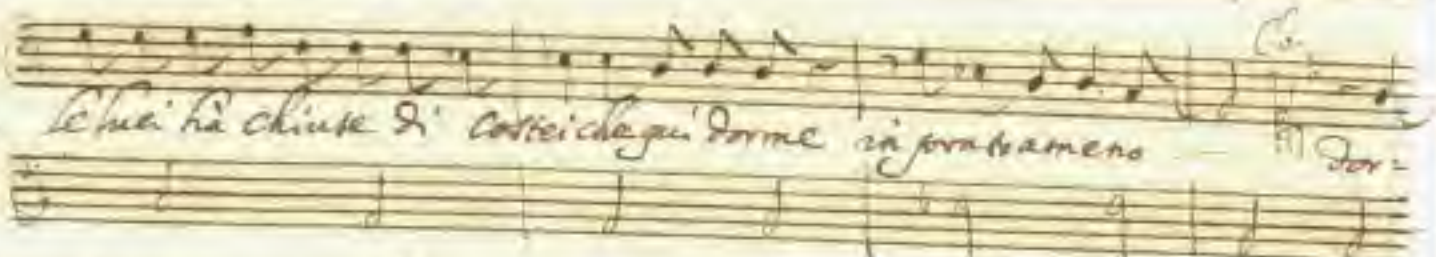


*Le spume d'igore he in un'ondeggiano grazia di son*

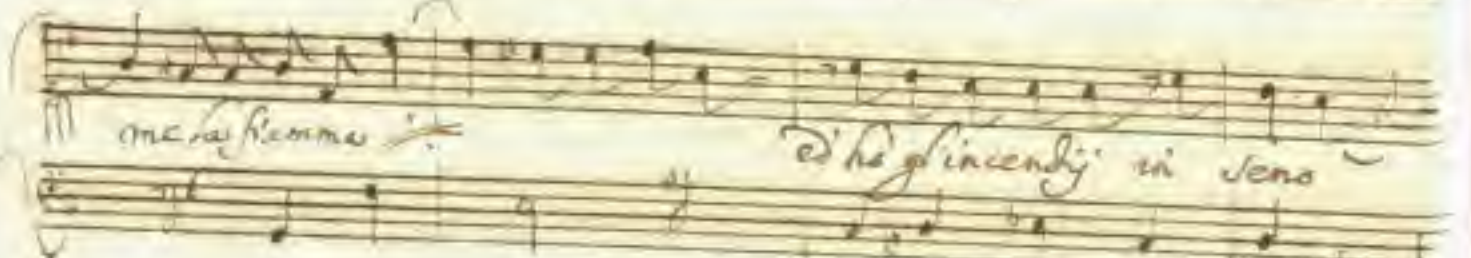




- Dano su questo suol Tolto al magico lette in breue sonno Olo



Le luci ha chiuse di notte che giu dorme in prato ameno



me la fiamma e ho gl'incendi in seno



Qui di sue voglie la verra prigioniera o la spiri amorosi ombra



Toto

stanti a miei cenai bogni volate su' angeli frammate questa Deppia di

Dor:

Vaghi forite ne l'inferno ne l'inferno degli amari. *Cant* *Alto* Che ved

Alto

Amico già terminato è l'opras all'orche l'empia a i funi detrici:

Red

mani piegherà il cor di sotto la done l'alza d'ore la rubbi il col

per voler d'ogn'ombra fuggiero il sentiero, parto a te mi celo

prigionier dell'inferno ecci il suo cielo

Scena XXII

Coro, e Tullia

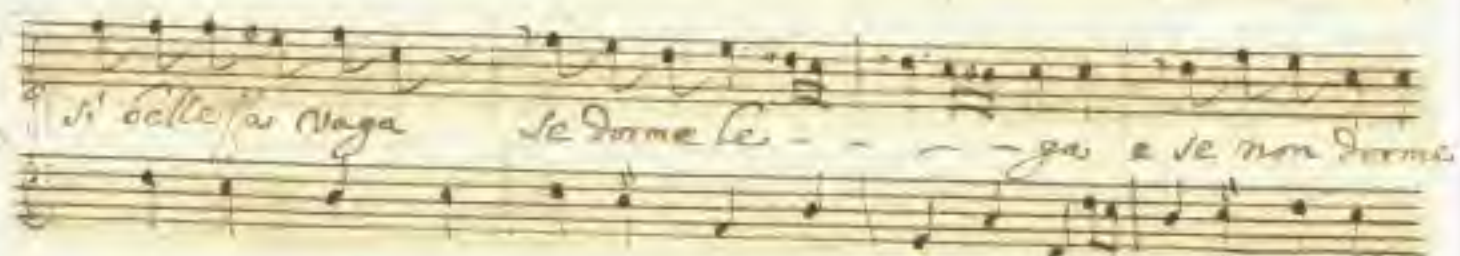
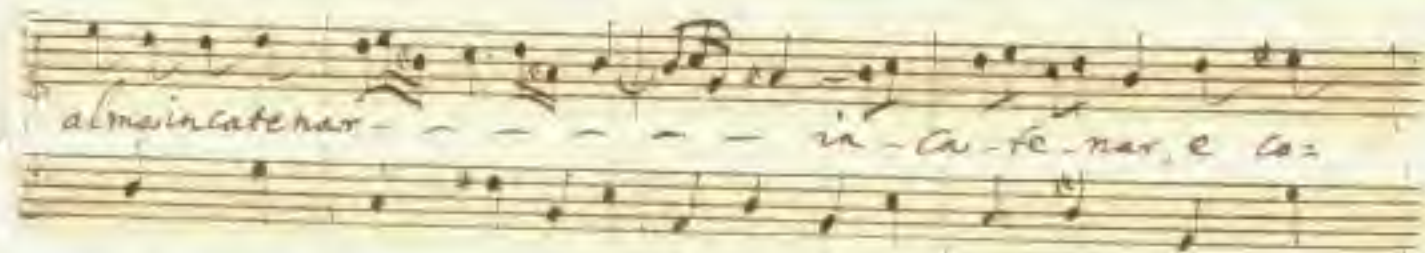
Non dormi



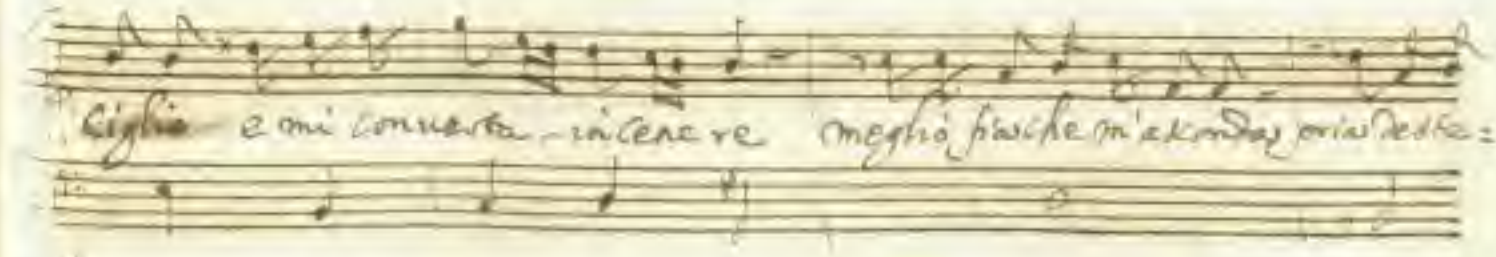
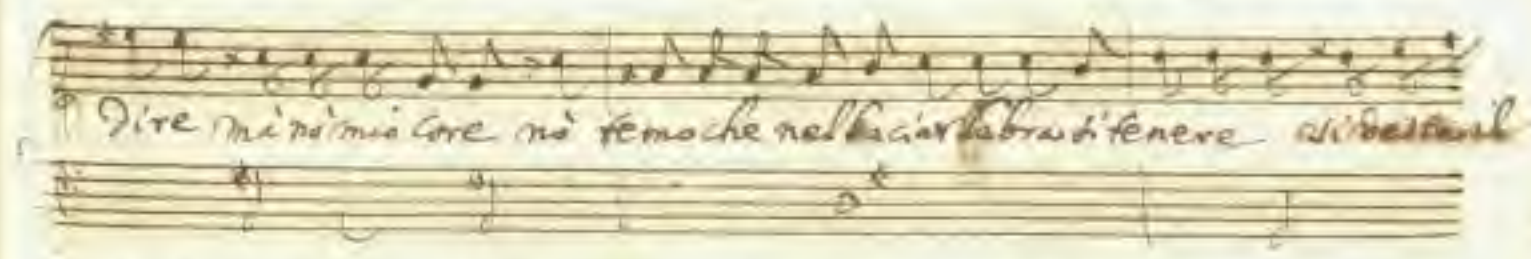
Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written in Italian and are interspersed between the staves.

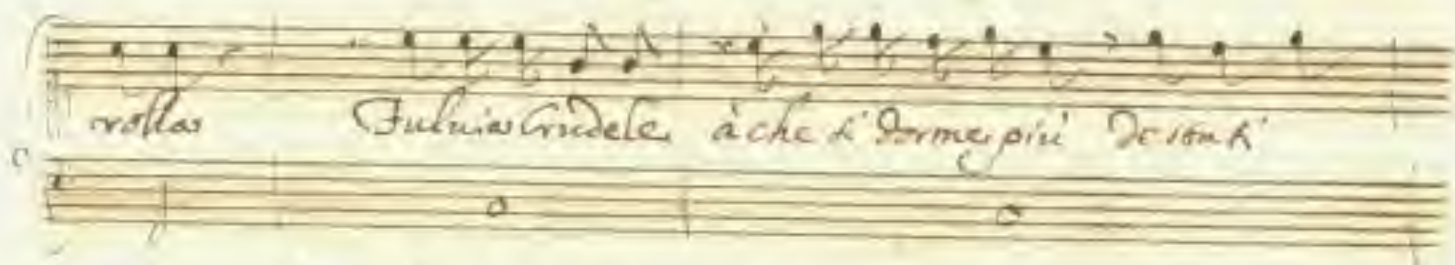
Lyrics visible on the staves:

- te oc-chi pieta - fi Stan di forte d'acceder
- ma que' cri di inanchati
- con gran!

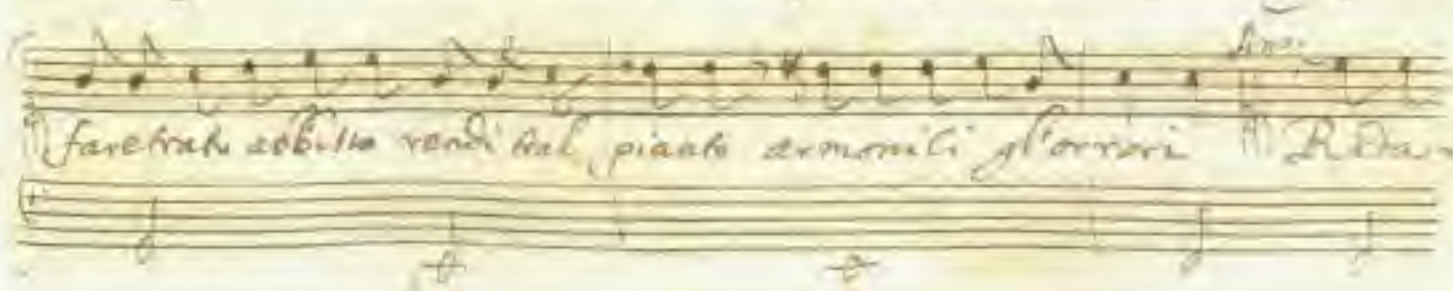
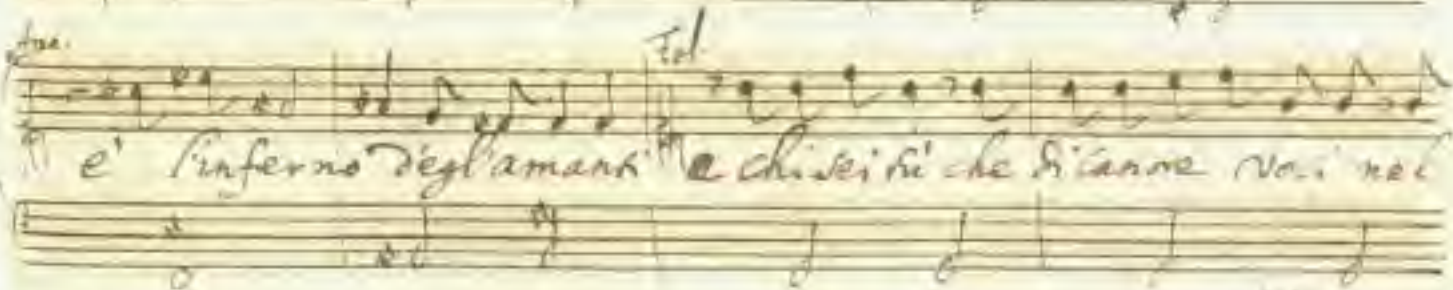
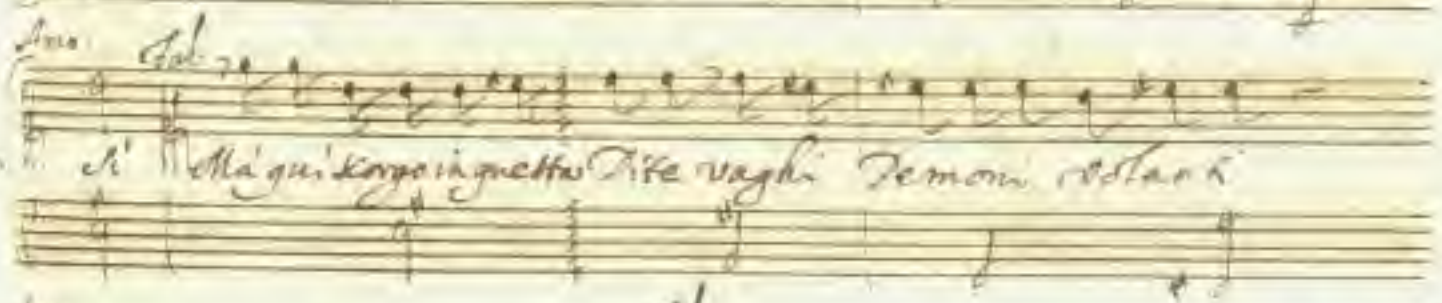
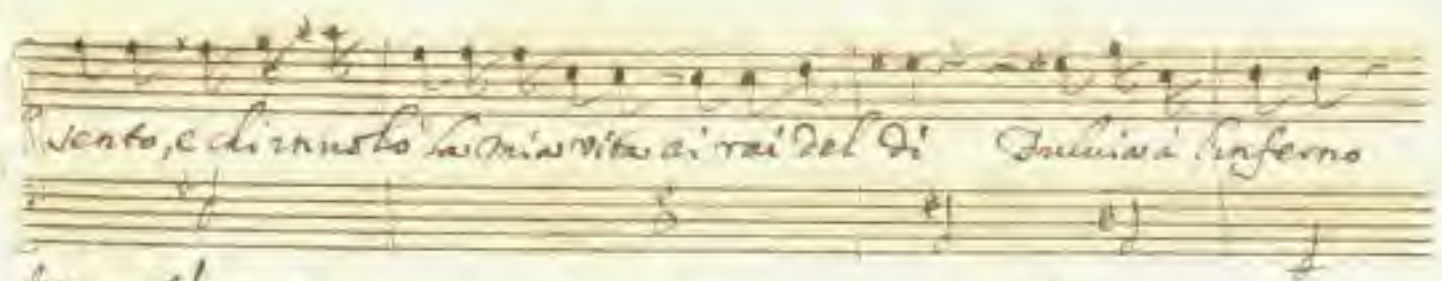


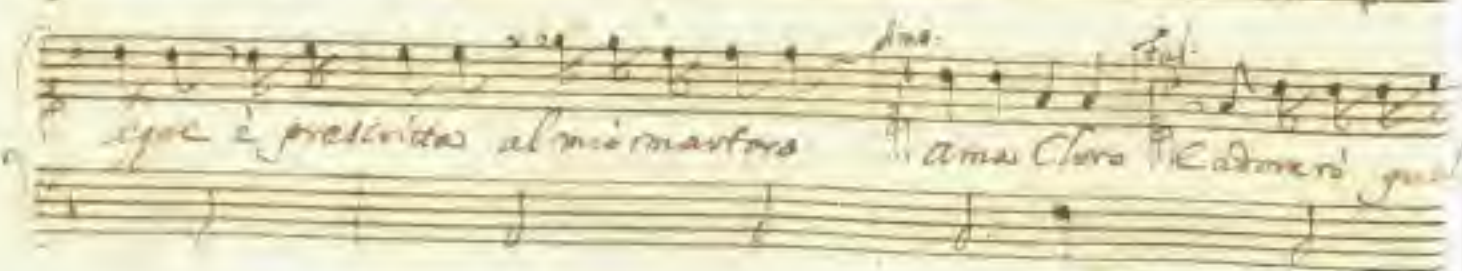
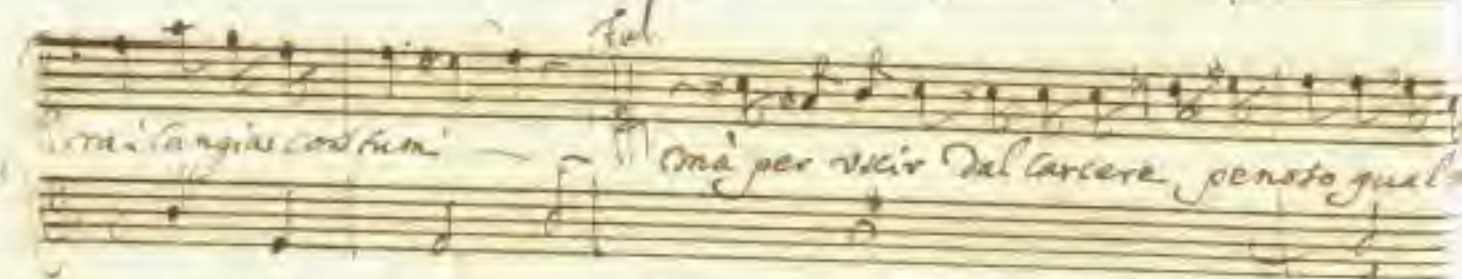
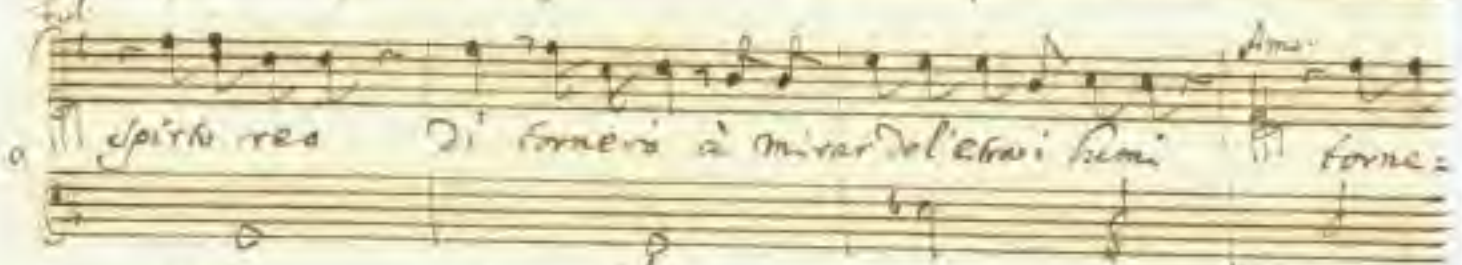
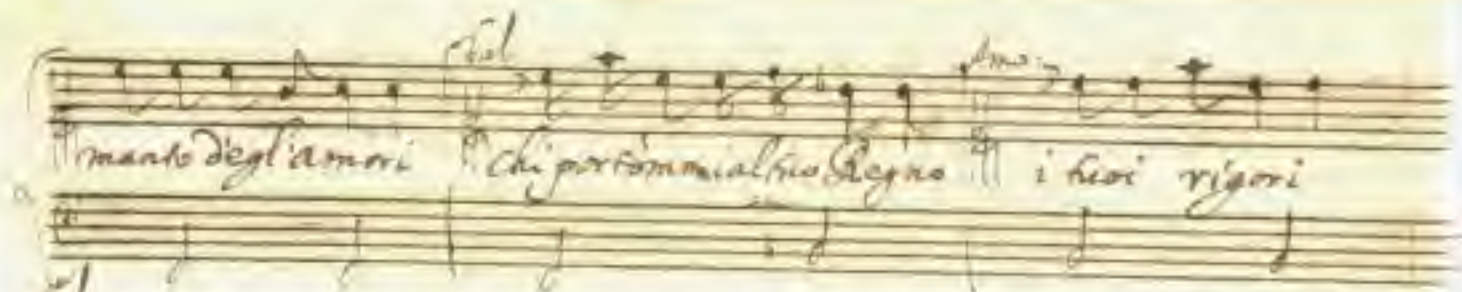




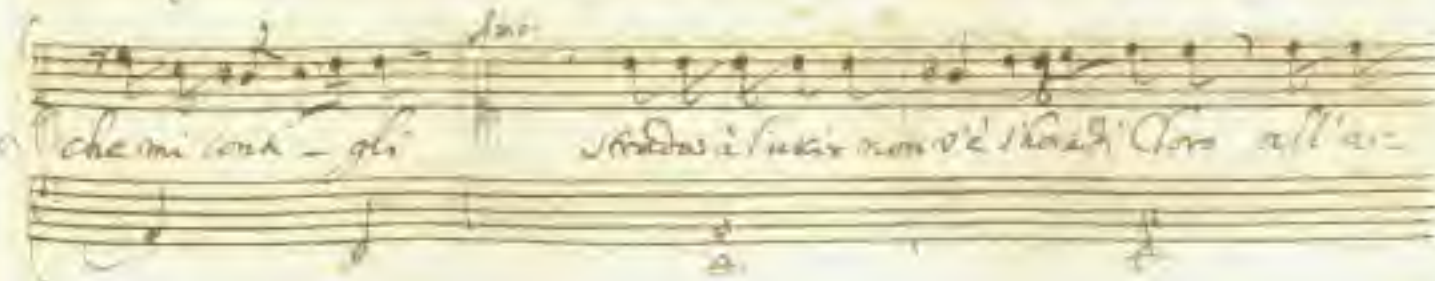
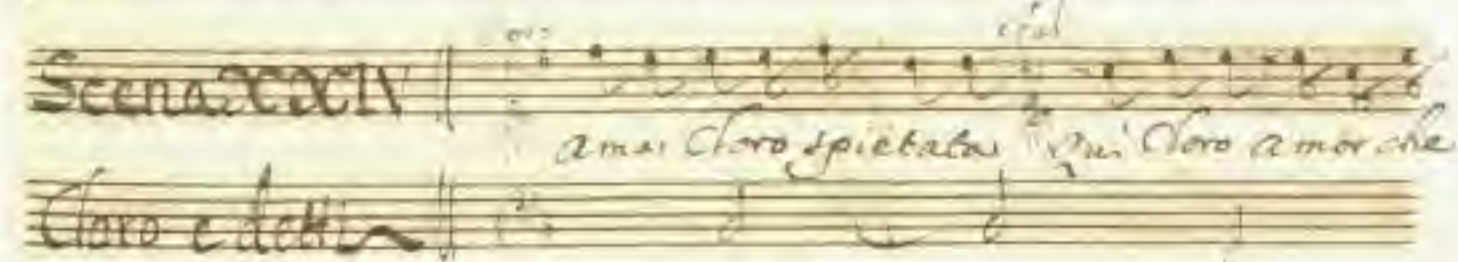


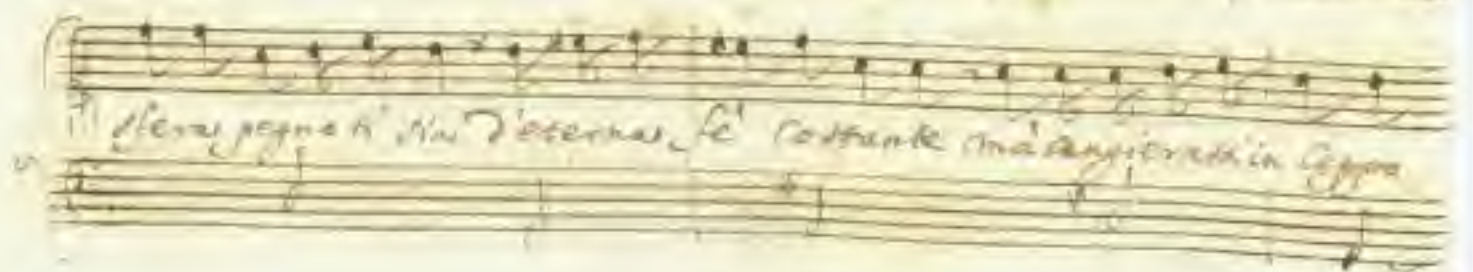
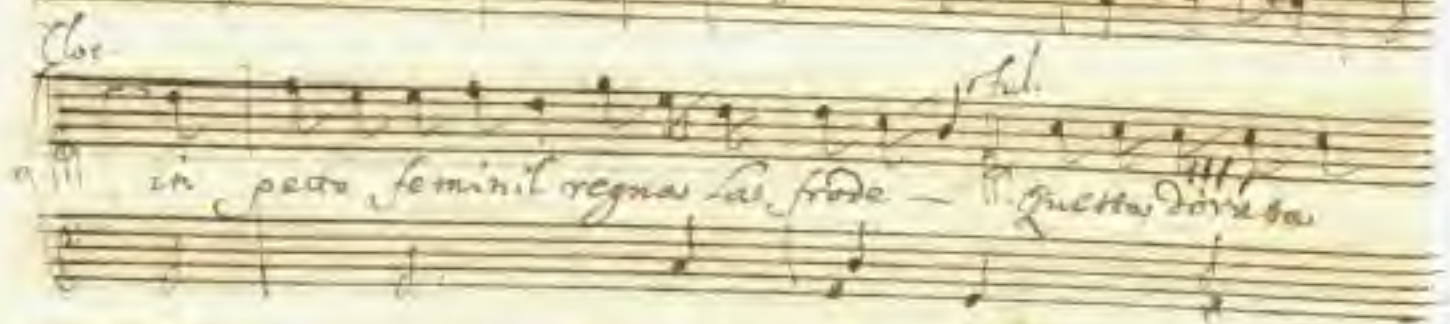
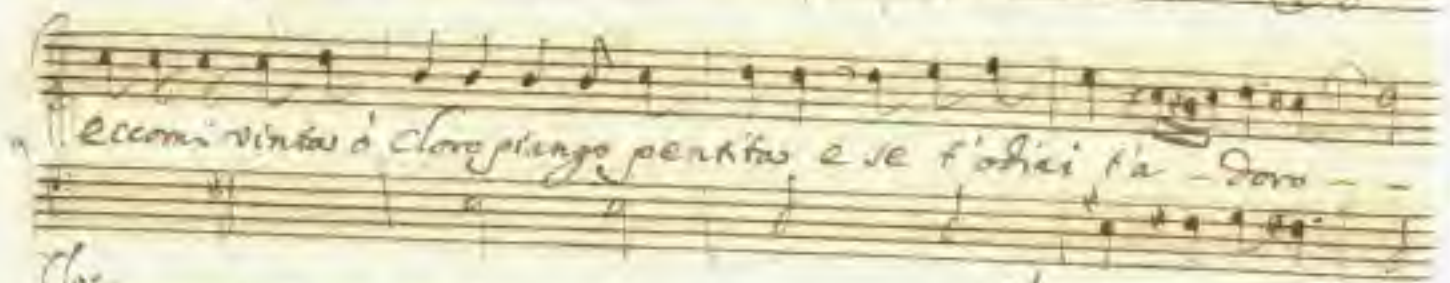
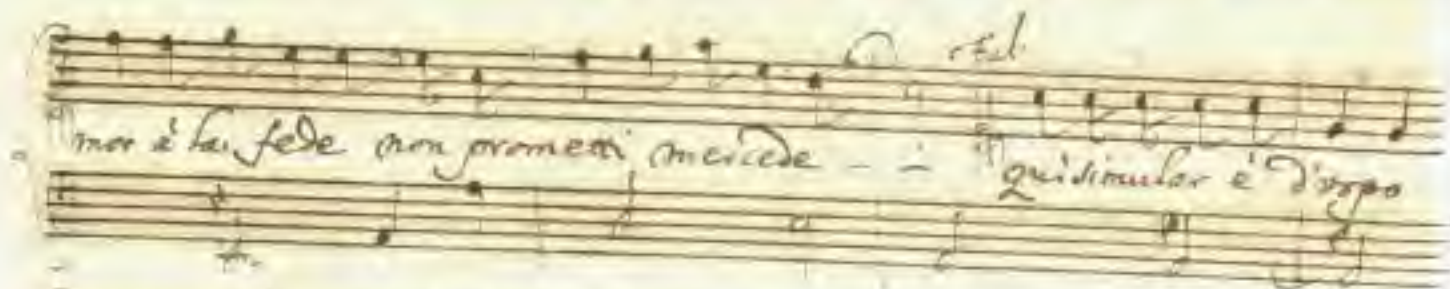















à le tue piante

Da l'amoroso laberinto arrendo perche libero

formi il piede ammiro l'oscurità nel filo appo quel fonte verrai dolce con

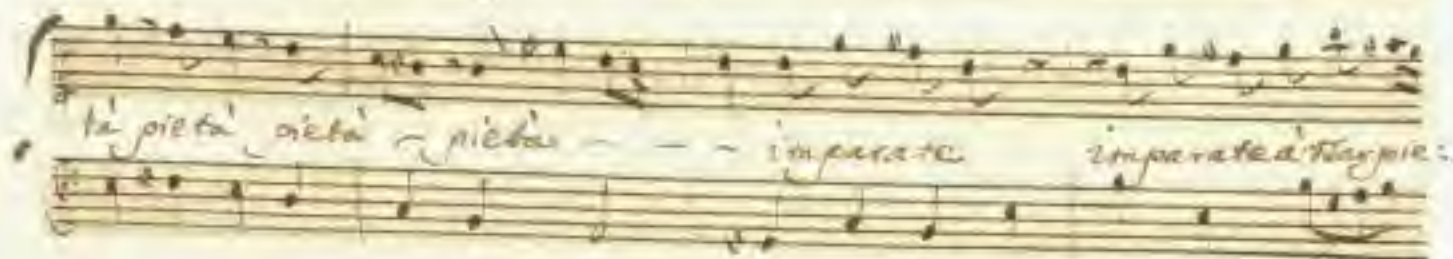
vita 

Imparate

à var pie- tu vagherai ch'il

sen pin- gate

votre luci delatrate sono infer-ri sono infer-ri

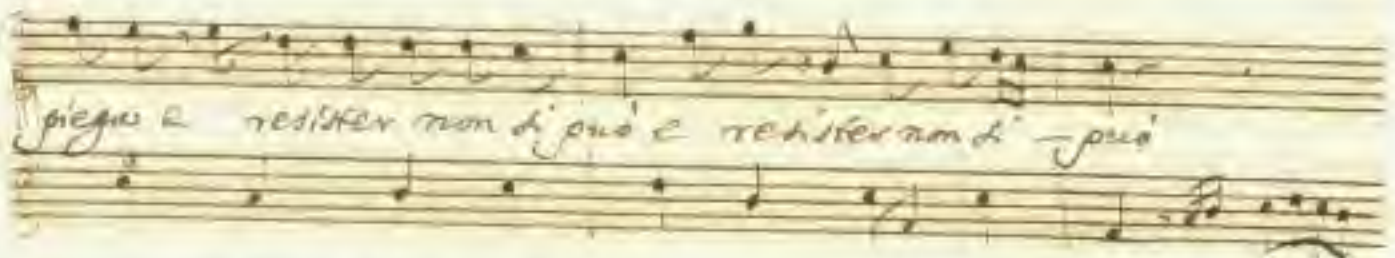
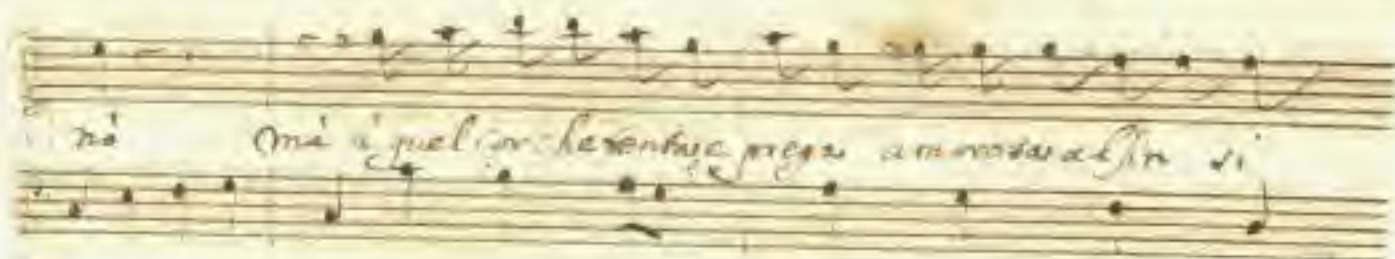






*Ogni donna ha per costume*

*far penar - - - far penar - - - far penare. A. 8.*





Scena XXV

*Rit. 4th*

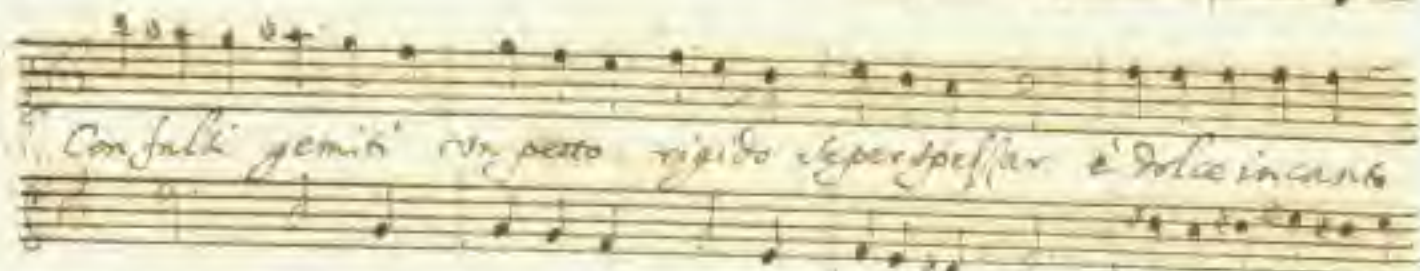
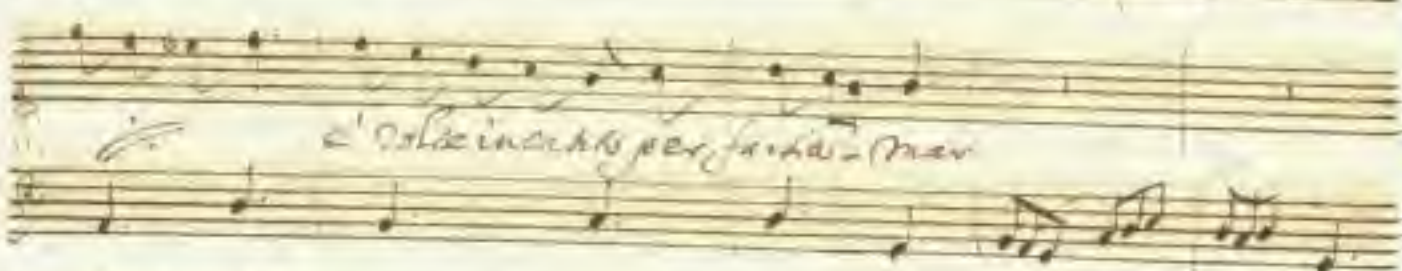
*Julia*

no

Con Simulato balbemo Vitale. Un amator insano fu:

cerca vittoria; piaga - morte - Le ~~Am~~ <sup>Am</sup> Finger li piangere

miogħħorri idare lalku penar e' dola in







piangere più ogni hora di vedere l'altro penar e dolce incanto per farli amar



per farli amar per farli amar e dolce in:



canto per farli amar e dolce incanto per farli amar





~ Fine dell' Atto Secondo ~





Atto 3.<sup>o</sup> Scena 2.<sup>a</sup> Ekone, e Lidia

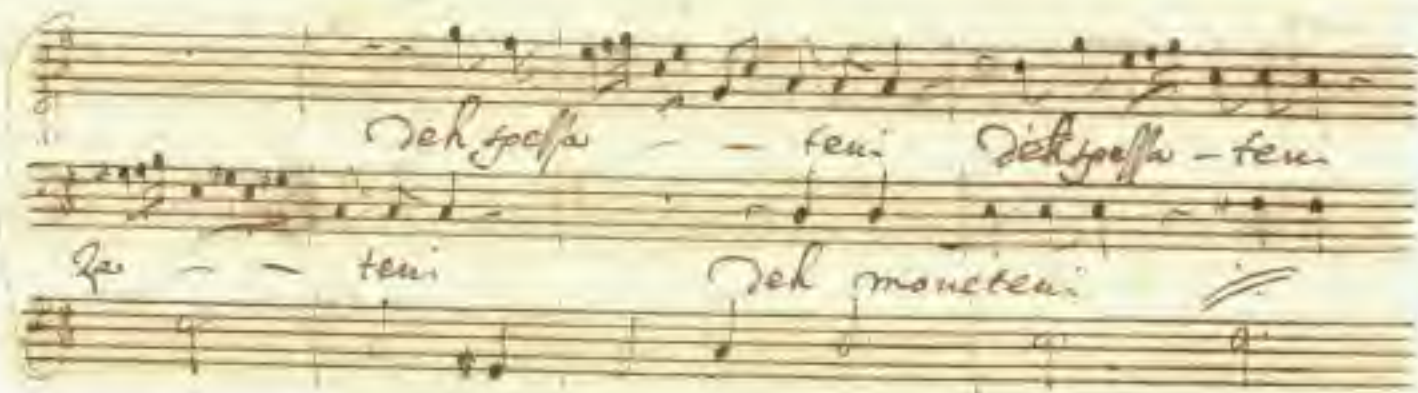
Condotti da Soldati

Empie l'ate - - me

Credi l'acci - - che d'ira

ch'il mio patto imprigiona - - te

miserò il piè legai - - te d'oh poe!





a pietà de le mie pe - - ne - - em pie car-  
 tà de le mie pe - - ne - - Crudi' facci

te - - ne l'm pie em pie te - A - ne  
 l'm - pie l'm - pie em pie car- - ne

*Alma*

Non ti bramo libertà il cor te ha dato me fra te  
 ponè Palma mia Palma mia lie - saggi non ti bramo  
 libertà non ti bramo con ti bramo libertà



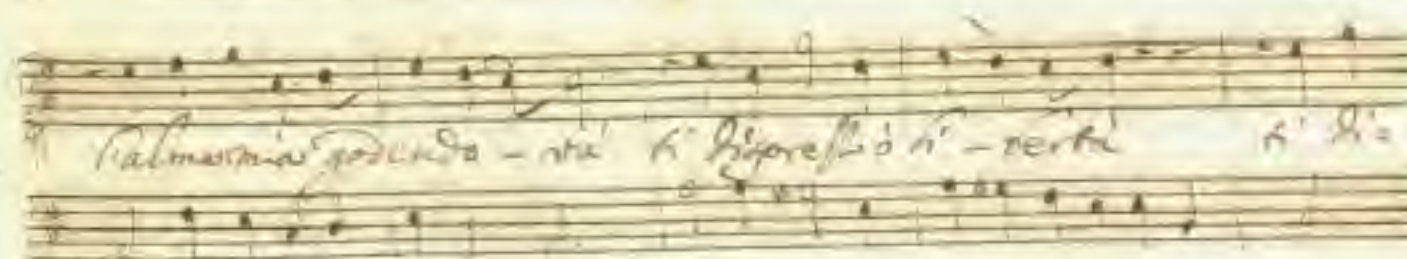
ad



Di disprezzo d'or



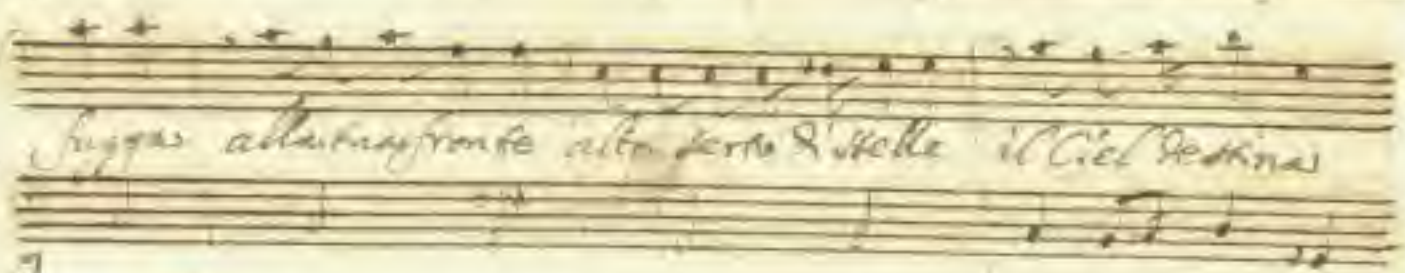
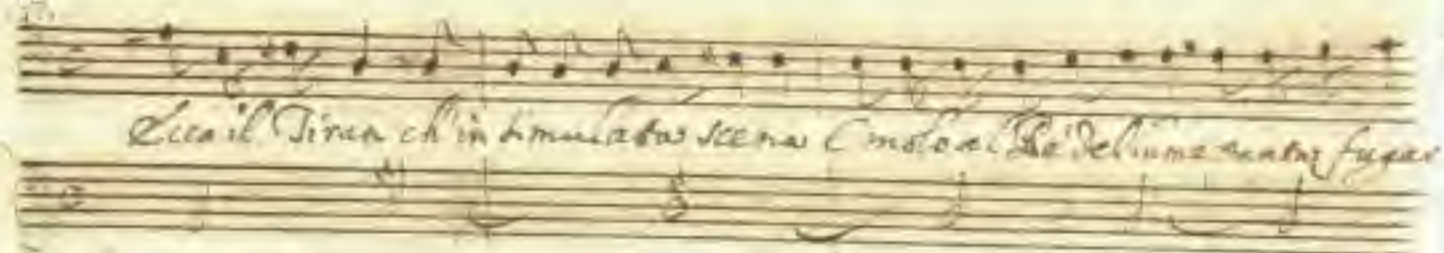
ta d'anguire e l'orante - to - nel tormento palmasina



palmasina godendo - sta' il disprezzo d' - certa a' d'



il disprezzo d' - certa





Scena II Galieno

Al lena anco prà ferri mi

Leno e detti

mince a mi fa guerra quando m'infelice al Trono ella m'attenda



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Luminoso s'era l'usato - - spuntato debbe per beando - - ra

e di - raggi inco - ro - nato - so - una - for - toil - di

so - una - for - toil - di co - so -

- ra ma' d'una cu' - - a do e binto riflettac'il

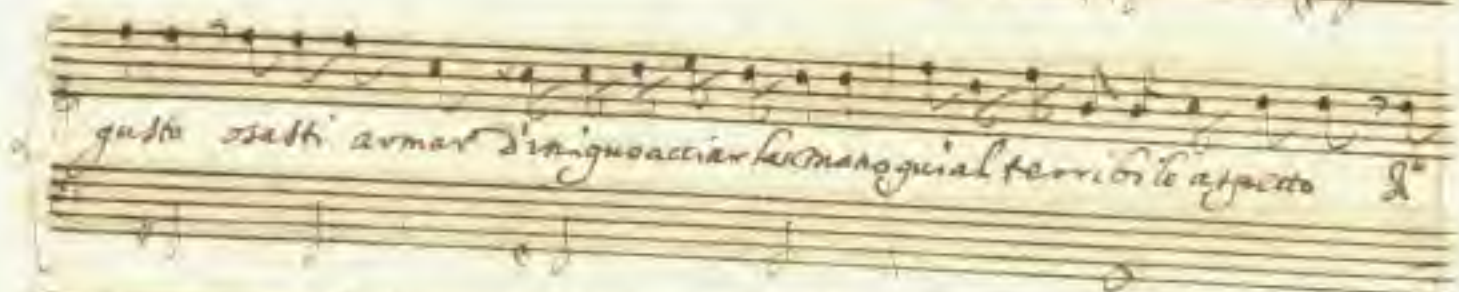
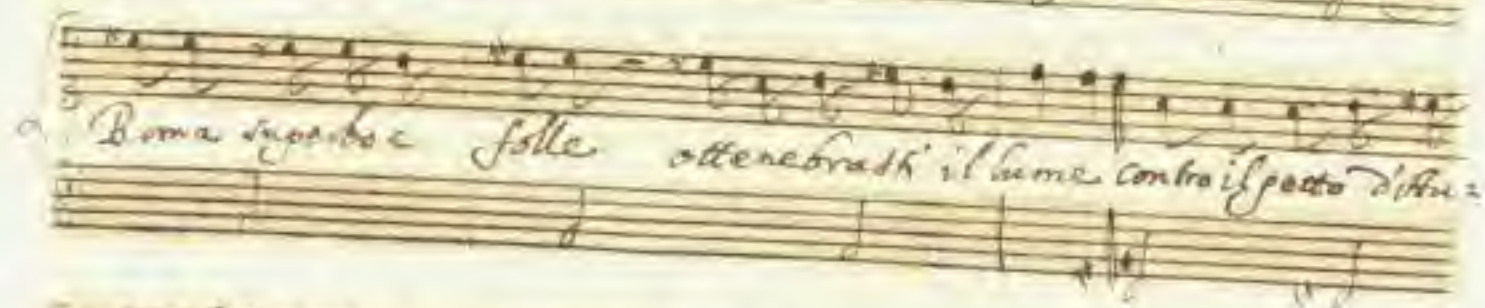
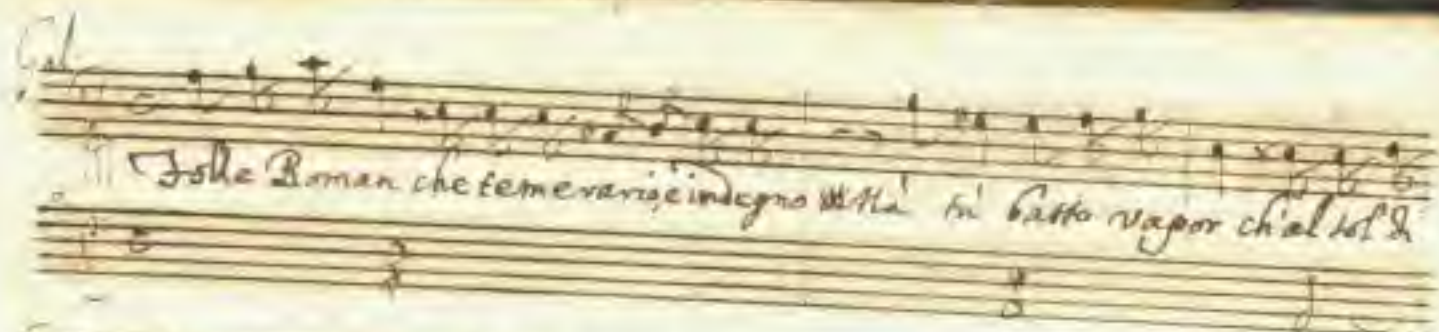


che dà la luce al - - mondo - - riflette il sol - -

che dà la luce che dà la lu - - ce al - mon - - do

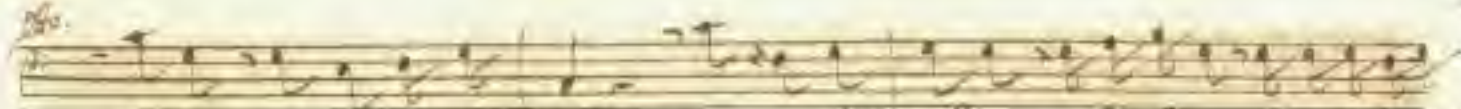
Padre - che mai sarai qual pover pastore non vincerà

Figlia che mai sarai non vincerà

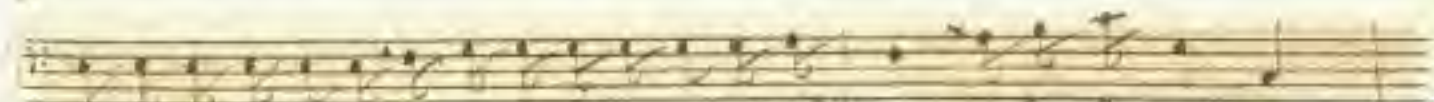




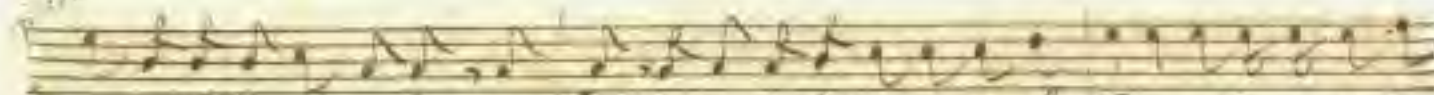
180.



Odi o' mostro Crudel son reo di colpa perchè al fin che più sento la:



hino sotto spogliamencita di rapirmi: l'honor serbai la vita

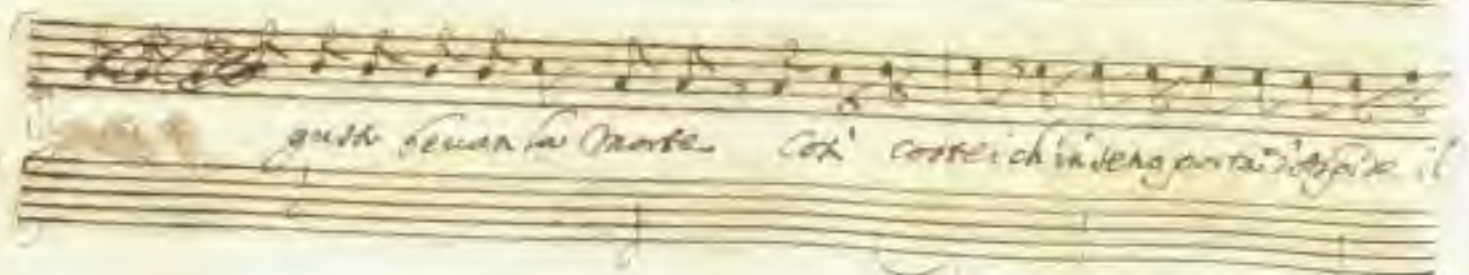
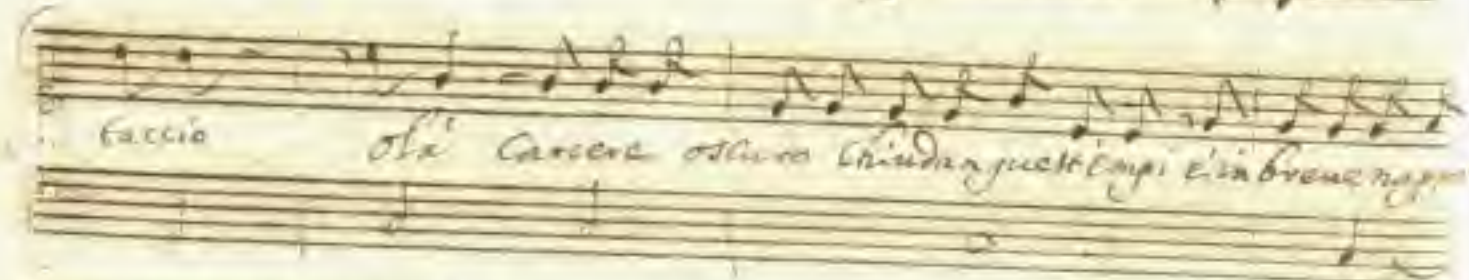


Mentis'felson m'arbo perchè a' d'anni d'Augusto e del suo Regno la reclusi infam:

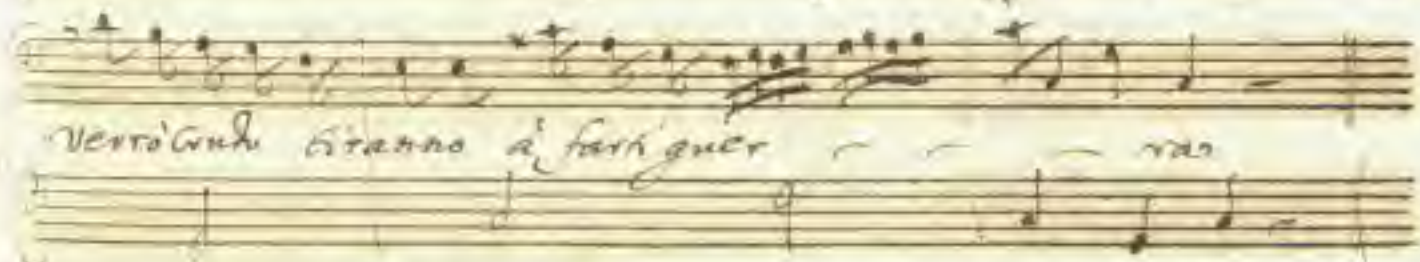


tutti d'ogni pietà m'empia con giura a voce cingi la gola e me m'ar:





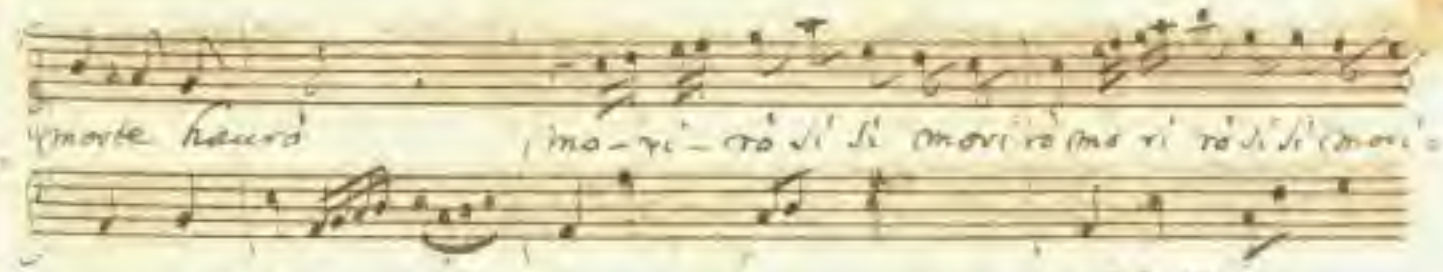








Imorte hauro mo-ri- rò di di morirò mo-ri- rò di di morirò



ro - - - - - mo-ri- rò



ro di di morirò - - - - - di di morirò

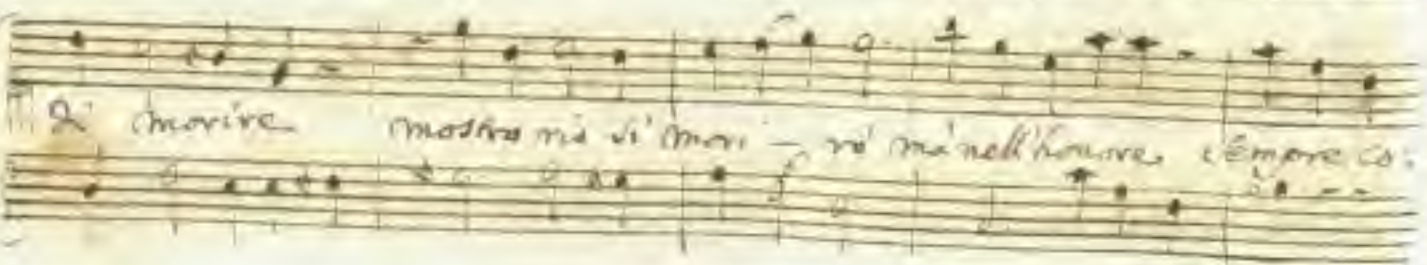


- - - di di morirò





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Stante a fede l'horc ombra vagante s'agiterò don contentar di' (ma:

rire

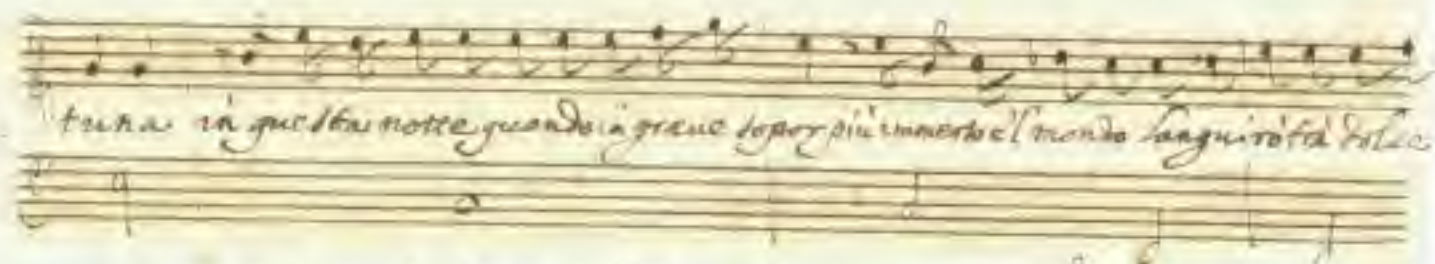
(motivo rito di' (movi - ra (movi -

ra' (movi - ra' (motivo rito di' (movi - ra' di' (movi - ra'

Scena III

Senza già prigioniera senza la mia forza

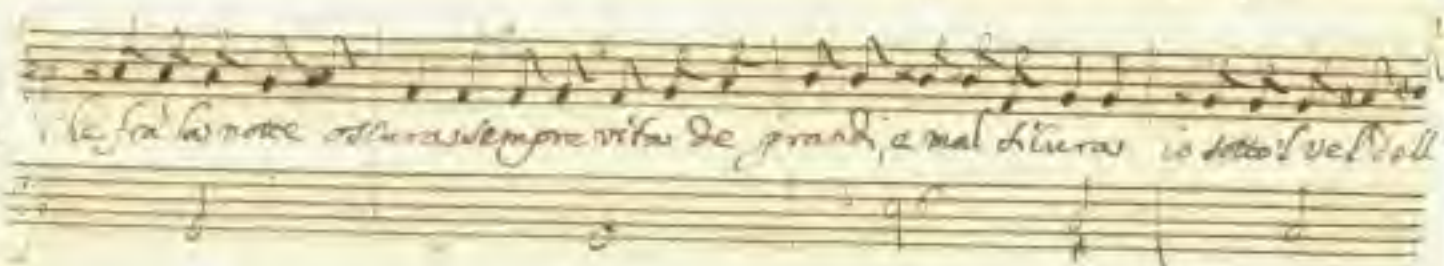
Gabieno e Seno



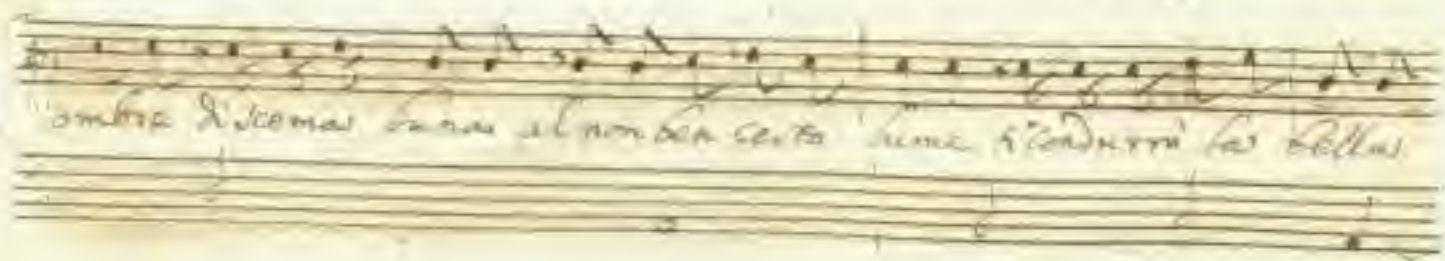
tuna in questa notte quando i gravi sopor più immenso el mondo languirò sì dolce



laccio fra il sol de tutti a la mia fiata in - fra - ciò No mio dignor

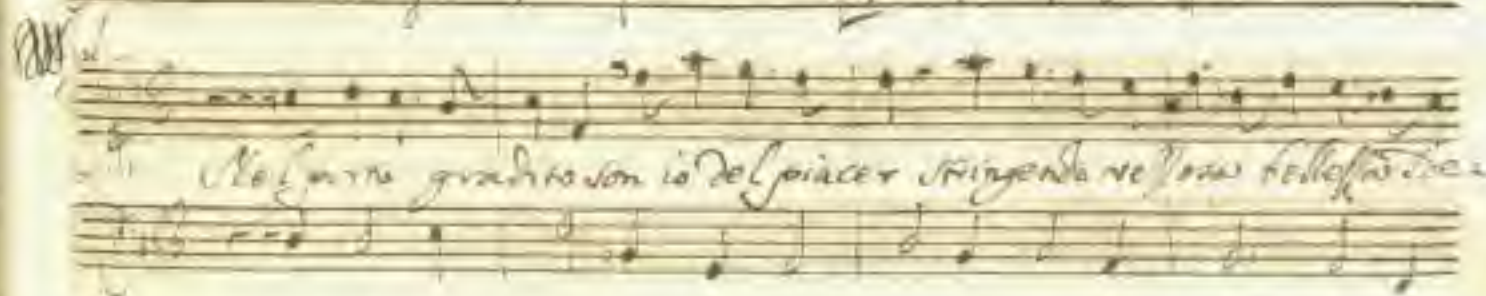


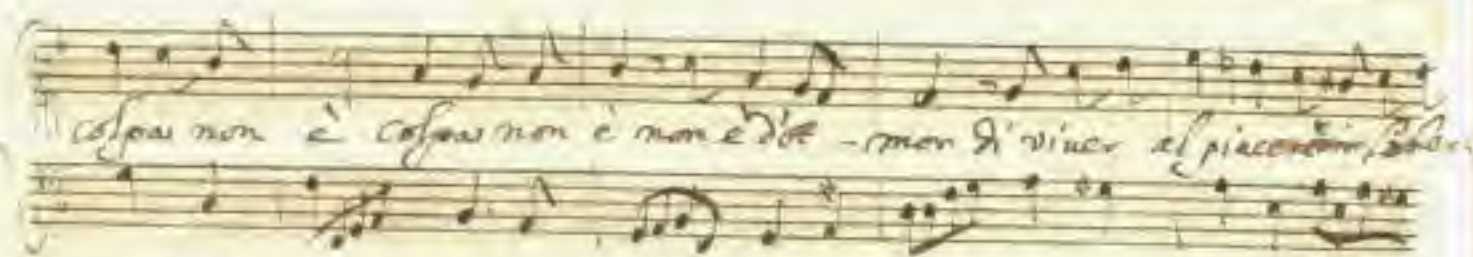
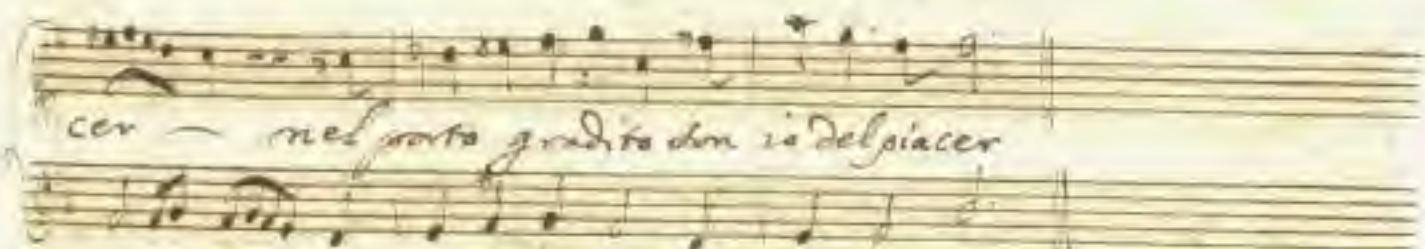
la fa la notte oscura sempre vita de gioia, e mal di cura io tutto l'vel dell'



ombra d'icoma l'una al non da certo l'una s'condurrà la bella



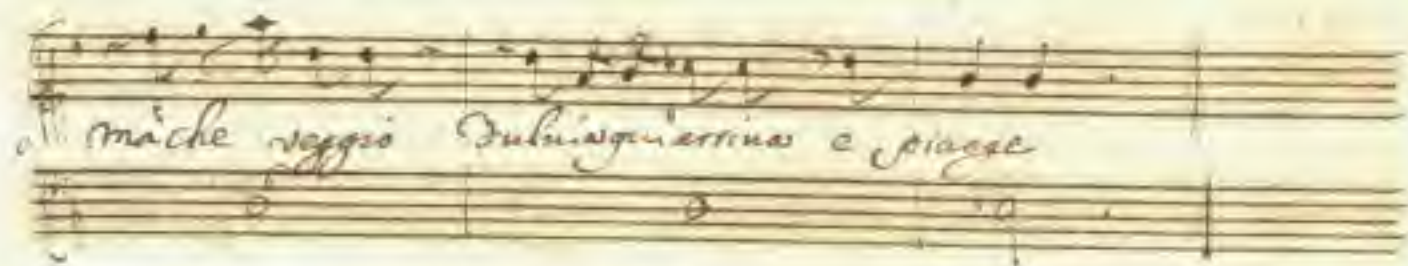






pro' godere' colpa non e' '

non e' da mor colpa non e' colpa non e' non e' da - mor'



Scena IV. Fulvia, e Galieno

Non vi comprate in legione

Velle 2





Primoav. dov

che don sol da i veggli l'um



Adan acque Adan acque e d'ek an fiumi, e miracolo d'amor







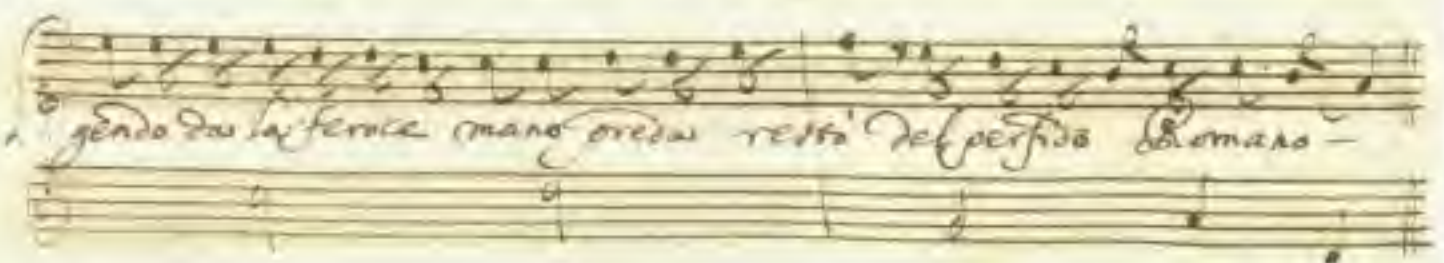
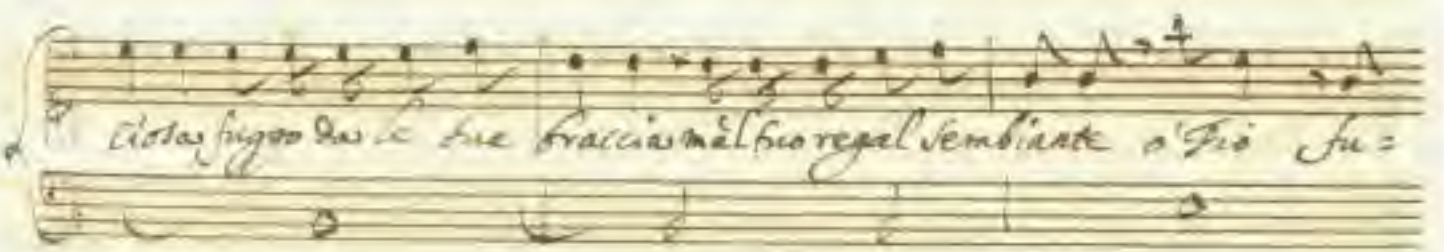
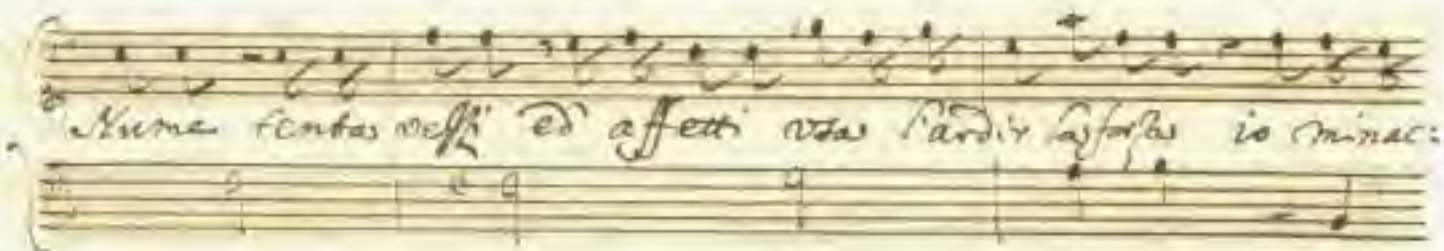
*Cal*

Handwritten musical notation on two staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The music consists of eighth and sixteenth notes, with some beamed groups. The second staff continues the melody with similar note values and rests.

Re dell'anima onias *Cal* Cor del mio de no e ogni qual bust t'accorai

Handwritten musical notation on two staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The music consists of eighth and sixteenth notes, with some beamed groups. The second staff continues the melody with similar note values and rests.

cal dolce viso ogni quel dolce labro ch'è in d'ogni più del del L'amar





Solo

*Felicità non tornerà - che strano nato la e - rale qual Pm:*

*metes scelerato fra gli scempi al suo cadra Ma qui s'è rene l'ausu:*

*for della tua face ossema Poprindiva vera Angusto Morra s'è rene vne:*

*na s'è giusto*

Handwritten note or signature in a circular stamp.

Scena V.

*Cor.*  
Per mioligar del Senitor anninto R. Adissinfra:

Cloro e datti

fene pietà

De un glo-ro

*Cor.*  
e di pietà insegna on Bu:

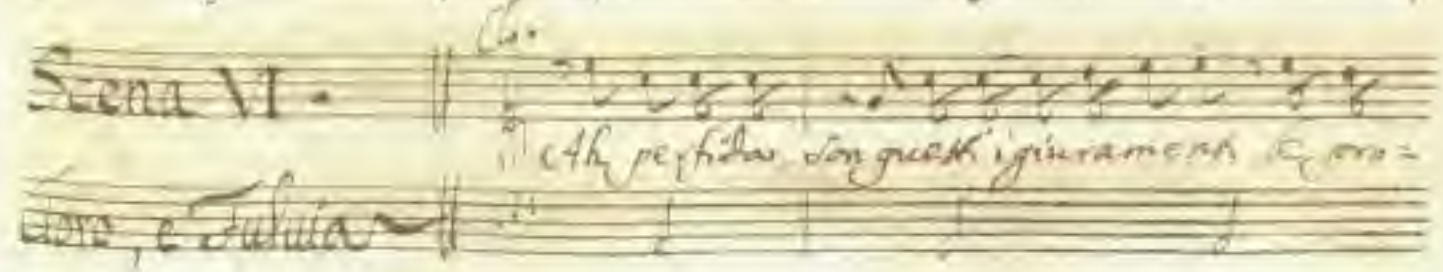
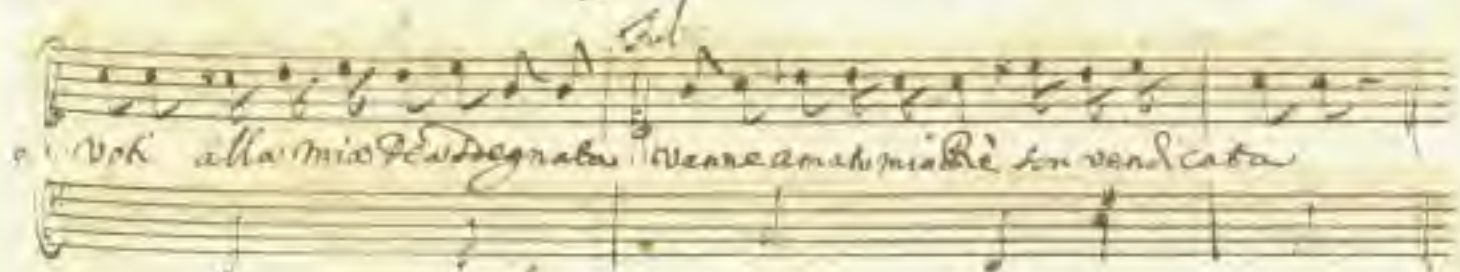
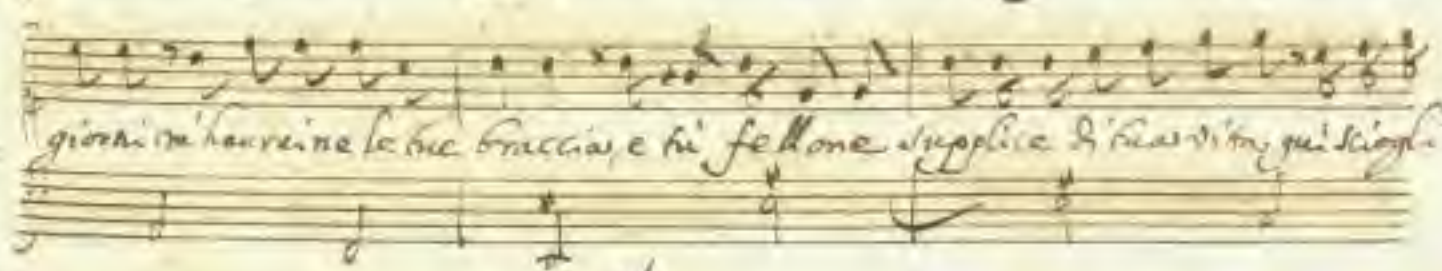
solle del Regno - e fiardito rommendini tutto in cerchio di:

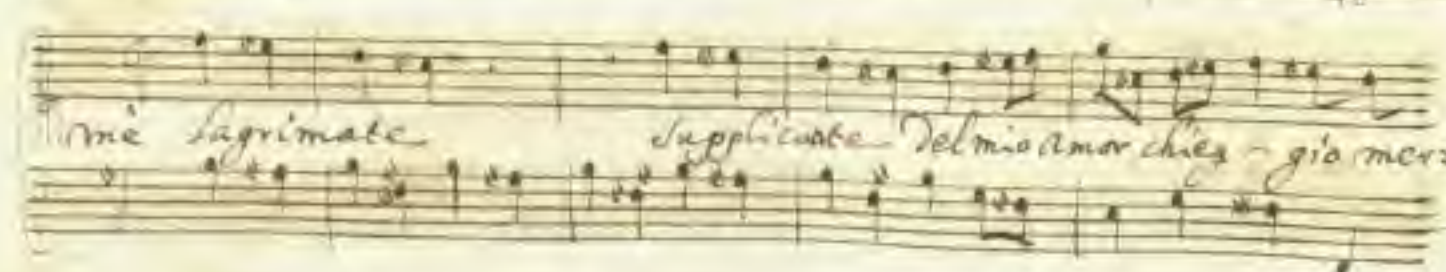
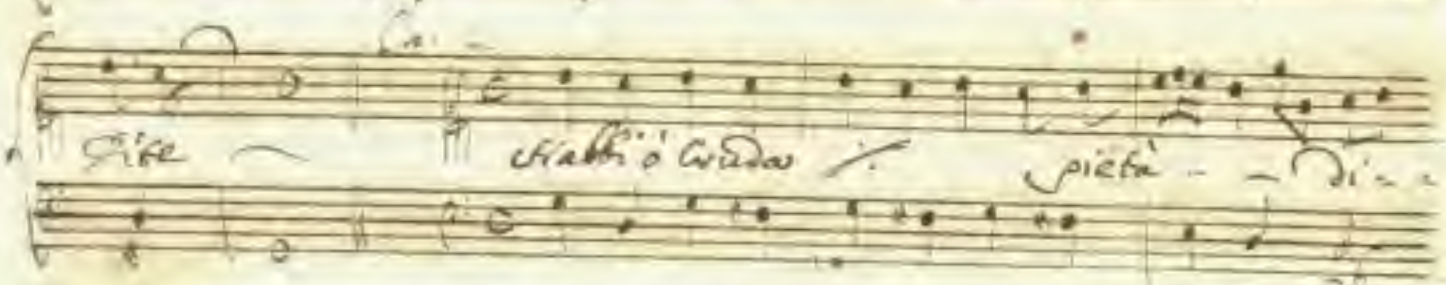
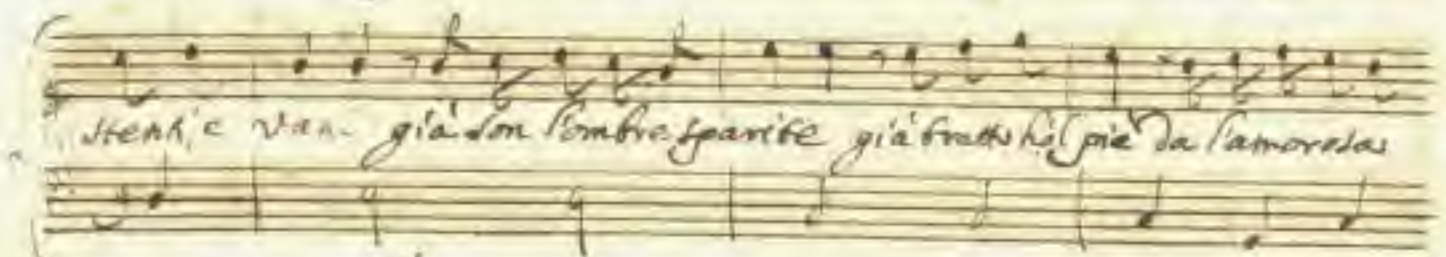
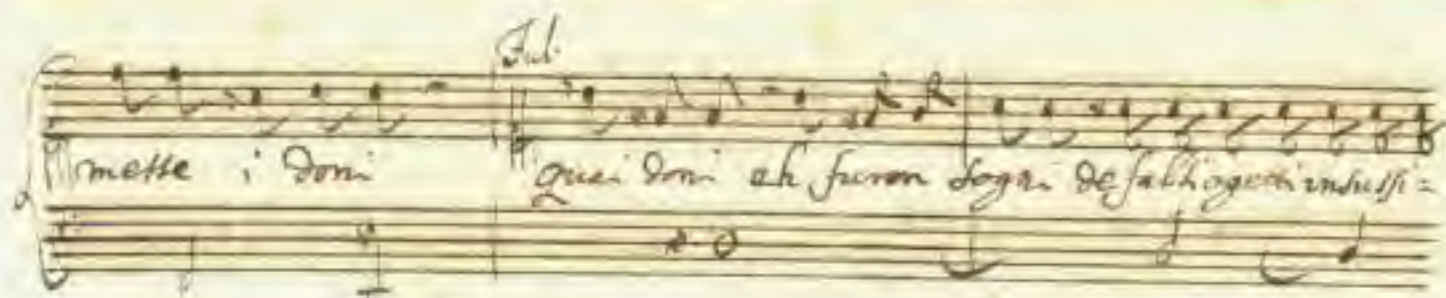
*Cor.*  
pinto del mioligar l'imga

oh lei che sento dire

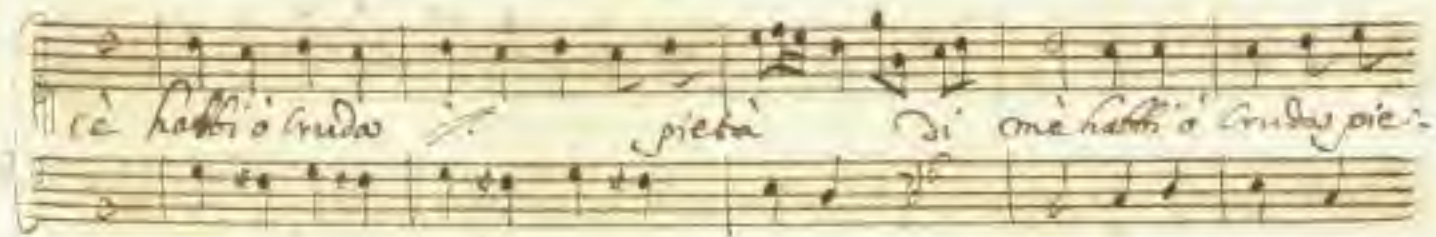
*Cor.*  
vbbi di





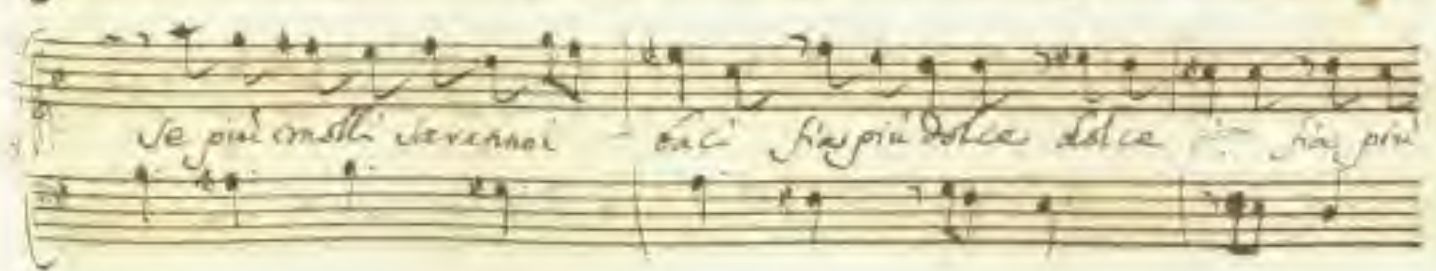





 ie hatti o' luda / pietà / si me hatti o' luda / pie-


 ta di - me / *Fal* / 12 / 6 / Liangi o' d'atti mi piace / m'innas-


 Memori col sagri - mar -


 se più melli d'avennoi - baci / si più dolce / dolce / si più

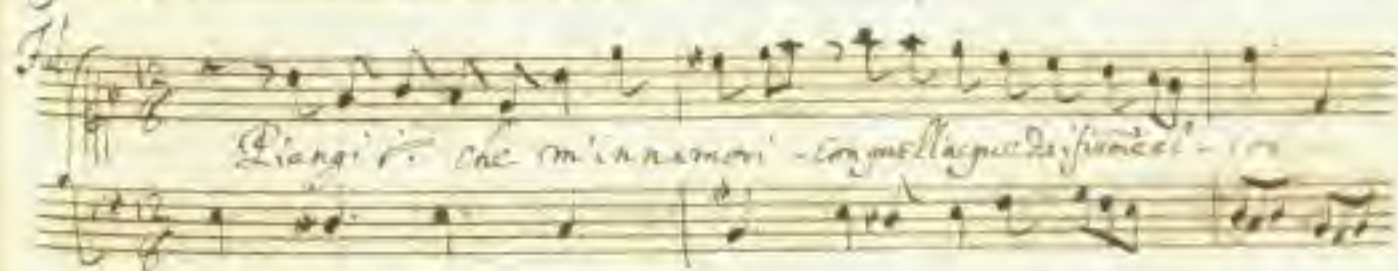
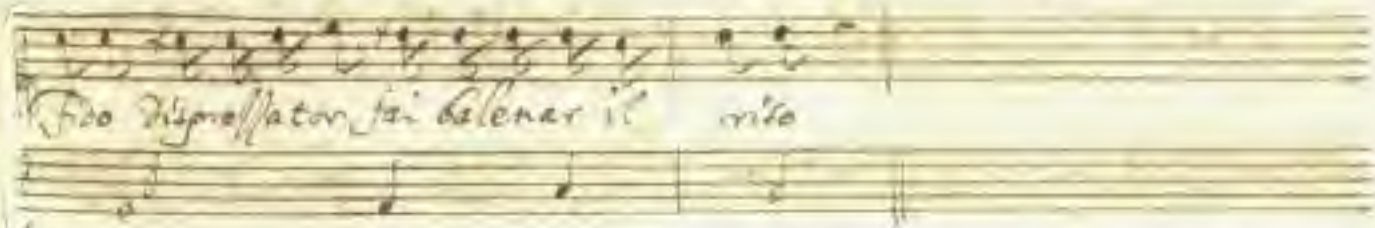
*Dolce anco il l'ba - ciar piangi in a' m' mi piaci - m'innamori al l'aghi -*

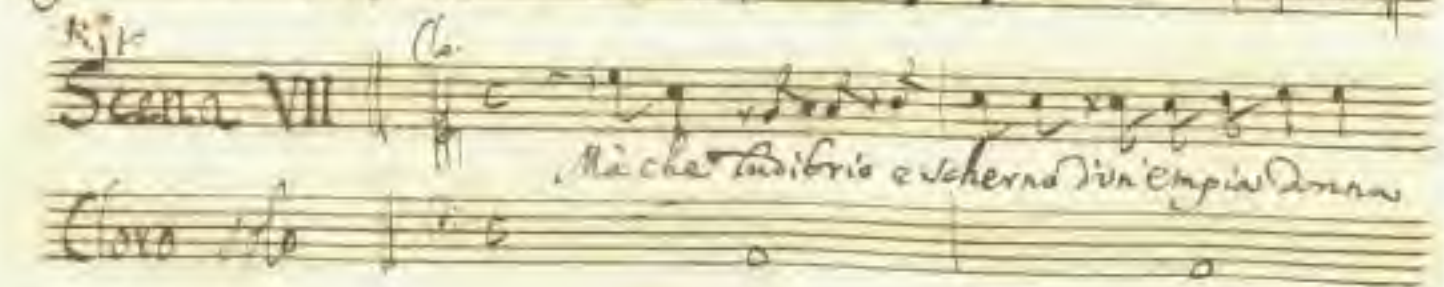
*mar -* *piangi*

*Oh l'ffai on, piaci m'innamori al l'aghi - mar*

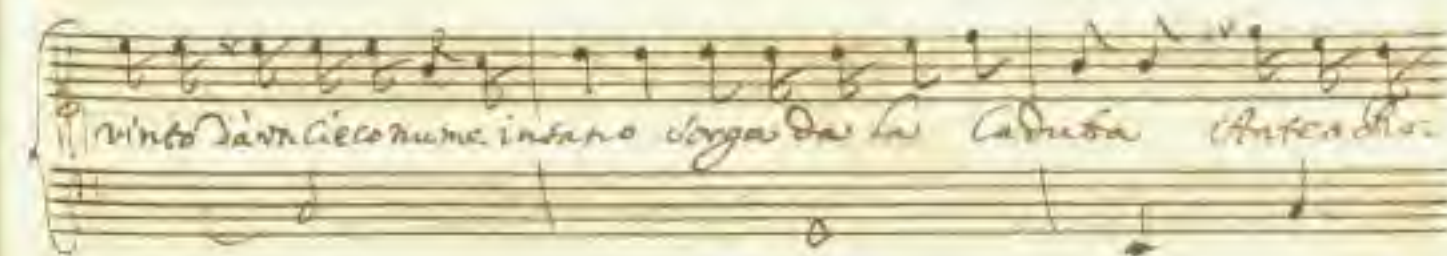
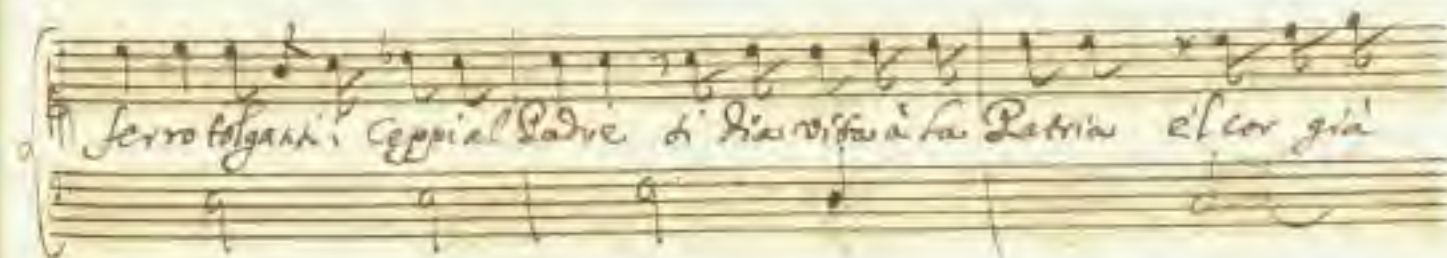
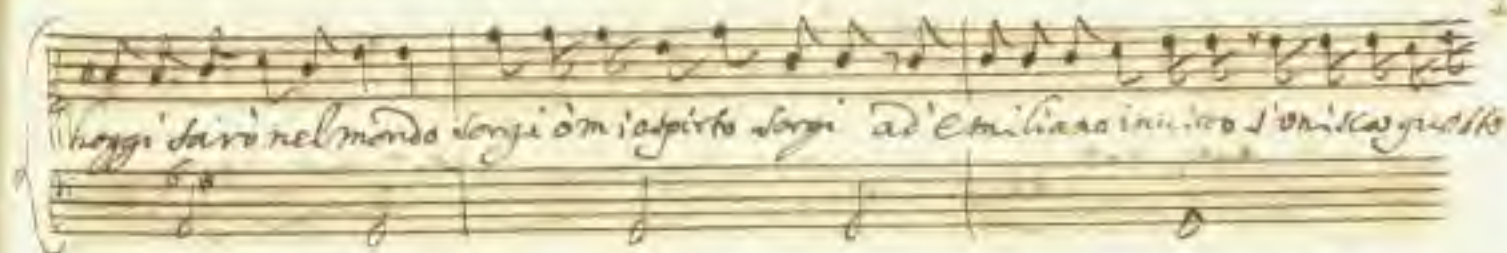
*Unco in faccia a' m' piangi e m' piangi in umata da quel tuo labro in*







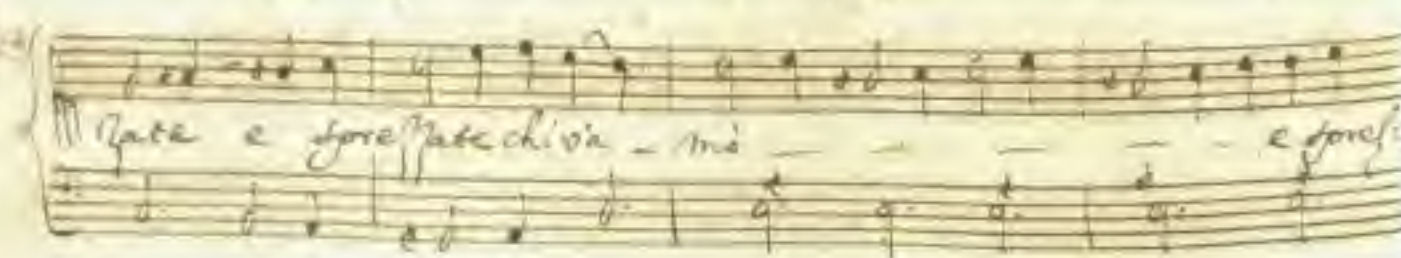
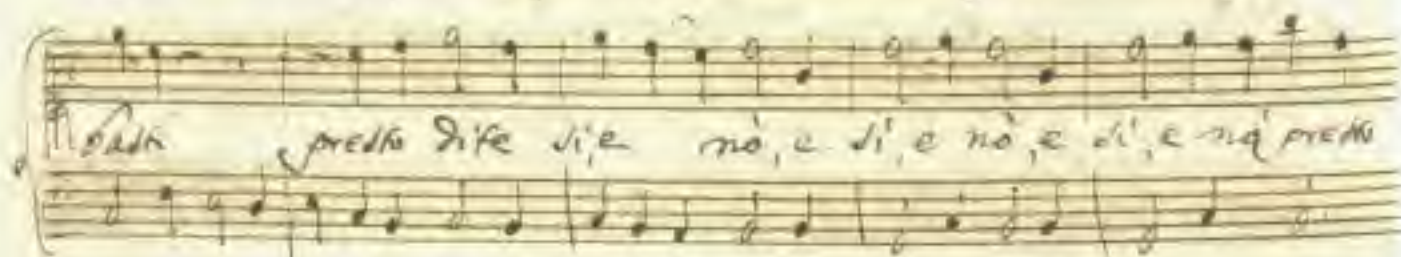
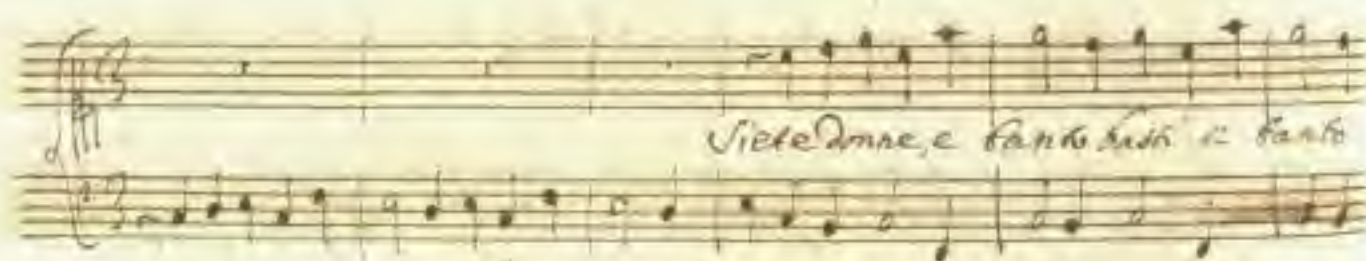








Handwritten musical score on ten staves. The first staff contains the lyrics: *possi d'vincerm più voi folle* followed by a decorative flourish and *se - pena d'vincerm più*. The notation includes various musical symbols such as notes, rests, and bar lines. The manuscript is written in dark ink on aged paper.





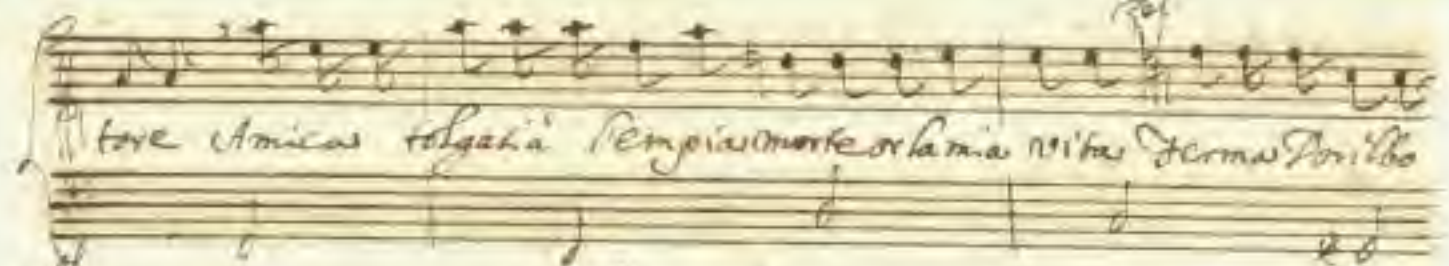
ate chia-mò                      siete l'onore e tanto fidi e tanto

l'ast                      prestu dite n'è nò e n'è n'è n'è n'è prestu

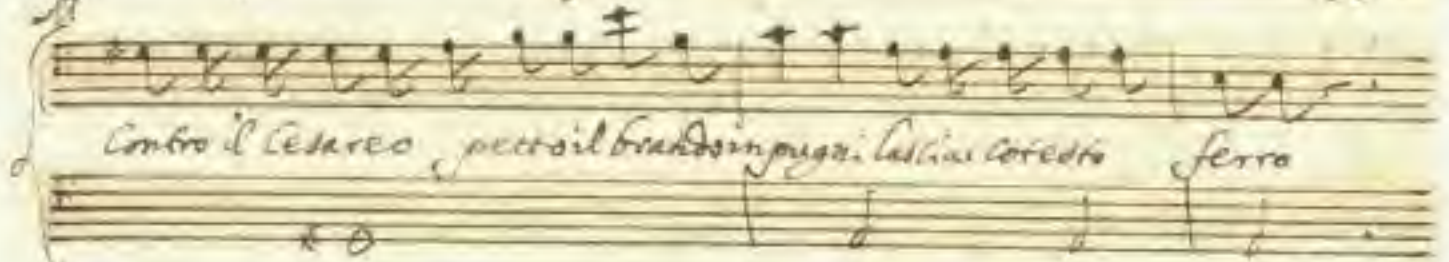
Die e n'è n'è prestu dite e n'è n'è                      Sc. VIII Dorillo  
Sileno, e Zelta

A le straggi d'impia via mia del mondo -                      va se

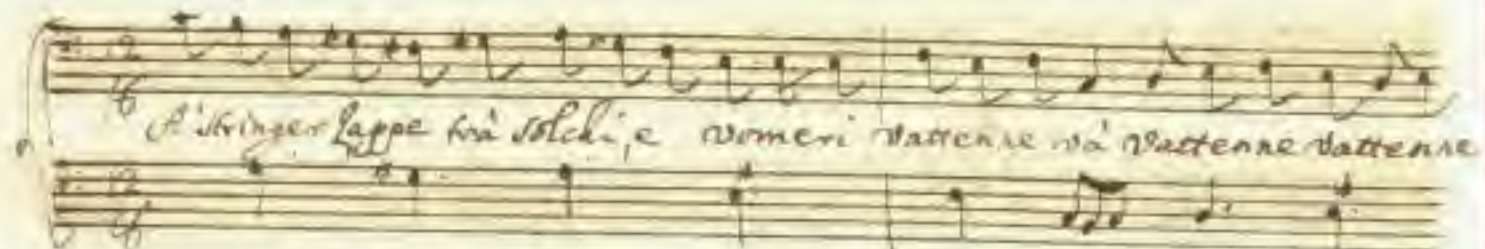
1



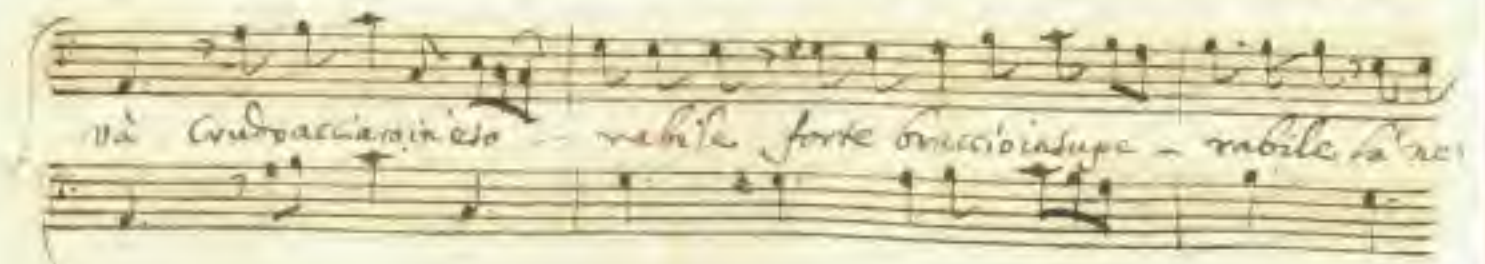
tore Amicaa tolgah' Pempia morte or lania nita ferma Porillo



Contro il Cesareo petto il brando impugna: lascia co' esto ferro



A' stringer l'appe tra' solchi, e vomeni vattenne va' vattenne vattenne



va' crudo acciainato - nobile forte braccio insu - nobile la re



Campi - di - morte ingu - gna - ra fra il sangue dei Re fra il

sangue dei Re si agguagli intento In prenil latte arator armento

Pel Serpene che porri in volto vagabondo

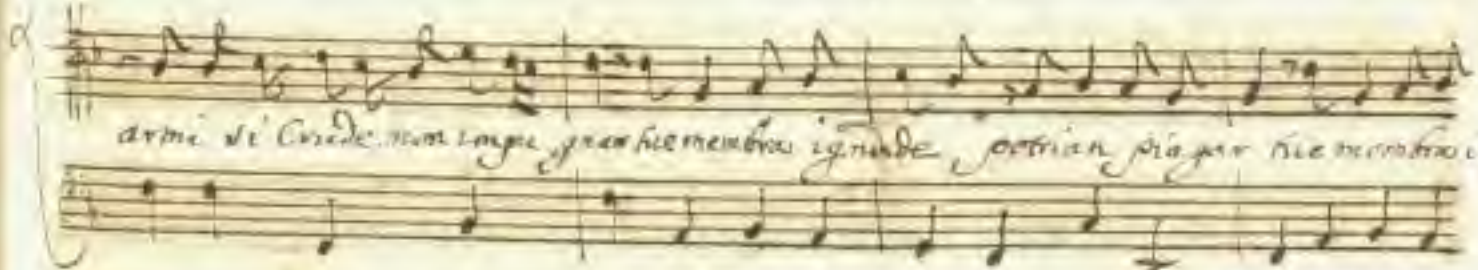
Handwritten musical score for the first system. It consists of a vocal line (soprano) and a piano accompaniment (piano). The vocal line is written in treble clef with a key signature of one sharp (F#). The piano accompaniment is written in two staves, with the right hand in treble clef and the left hand in bass clef. The lyrics are written below the vocal line.

*orle & giouen - ti* *e est crine à l'auve deslois stringe*

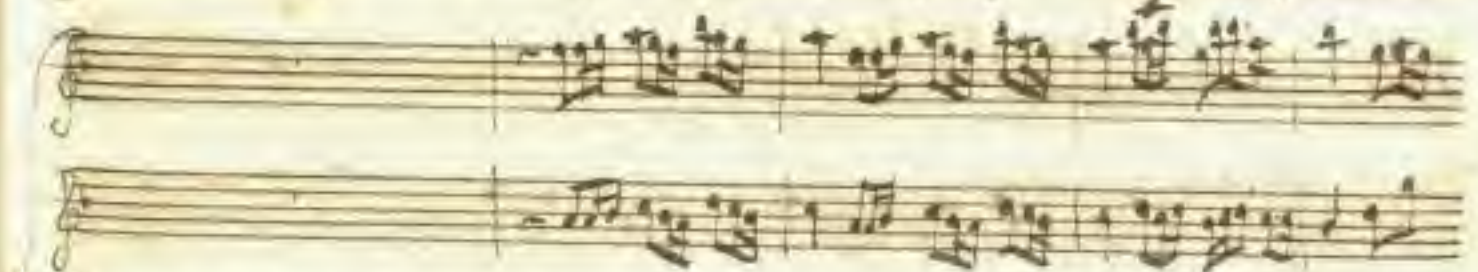
Handwritten musical score for the second system. It continues the vocal and piano parts from the first system. The vocal line is written in treble clef with a key signature of one sharp (F#). The piano accompaniment is written in two staves, with the right hand in treble clef and the left hand in bass clef. The lyrics are written below the vocal line.

*l'ori in d'oru - ti* *steme si crinde non impu - gner*





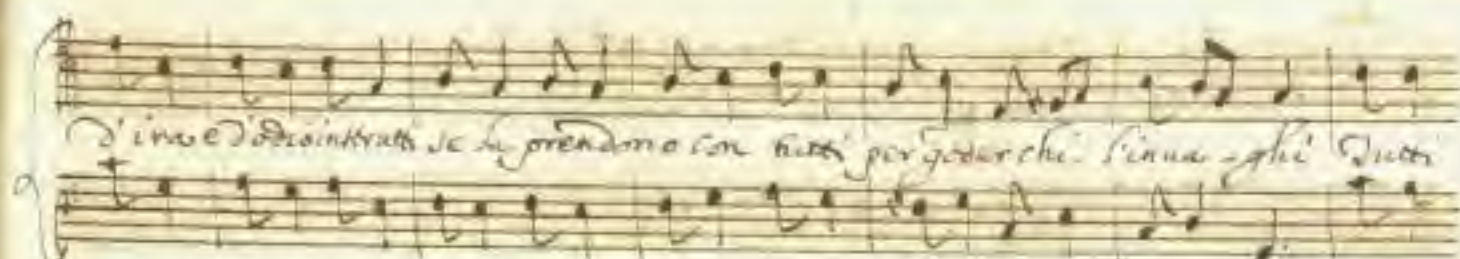
armi di Credo non t'opre per hie membra ignude, ostriu piagar hie membra i:



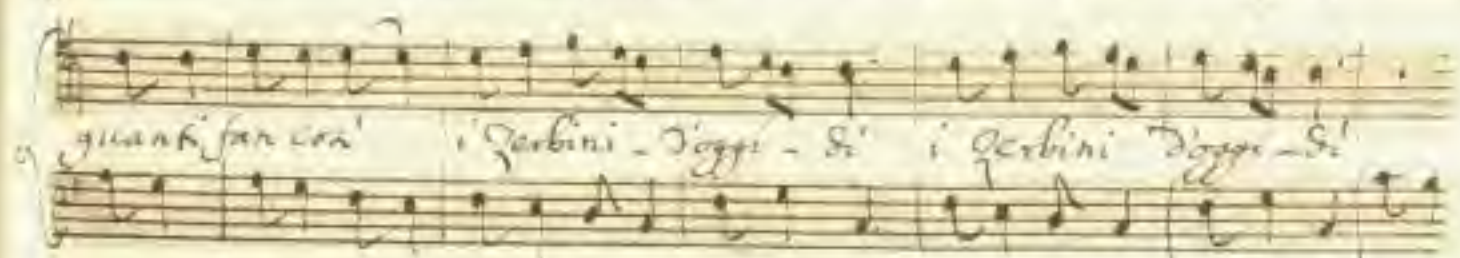
glude ostriu piagar







*D'ira e d'odio intratti se la prendano con tutti per gherchi. Finna - ghi Tutti*



*quanti fan con' i Verhini - Oggi - Si i Verhini Oggi - Si*

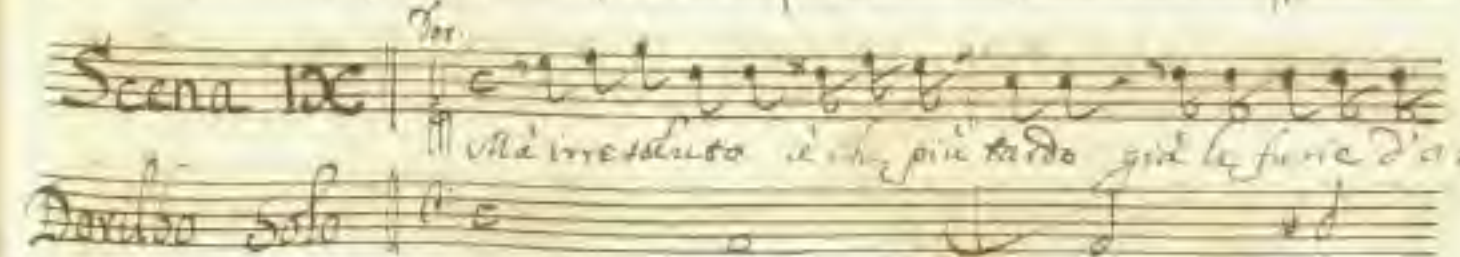


*Fin.*

**Scena IX**

*Ma' irrisolto e' che più tardi già la furia d'oi.*

**Davido Solo**



Il re che si spaventa non crederò in doppie Invidero salire a' piedi in

Il re che si spaventa non crederò in doppie Invidero salire a' piedi in

Il re che si spaventa non crederò in doppie Invidero salire a' piedi in

Il re che si spaventa non crederò in doppie Invidero salire a' piedi in



has gradito ogni mar - toro fra lingue e ra lupo

- ete is - vo pe - vir Eureka mias il bel chas - doro

omifai dolce omi fia del cean co il mo - rin mifai del - -

- cean - co il mo - rin

Scena X

Salonina

nelle Manze

di Galieno

Sacri orrori Deformate che su' gli occhi del

Quando portate i lumi ei rai Del di chin Debe Deh il solingo amor





Noi che inaccessa o' l'acervo l'ar vitas

*San*  
Bella orate al bi nemica di cl' amestrasia fo- so -

Nelo ruggiadosa luminosa per le vie de l'am- gio cielo - stella

D'omp- gen- do - vai Ah per m' ce l'ar noi mi -



che un'oscura - ferma a questo piede d'astro di chia - ra luce è

so - mia fede è - l'oscurità de

*al*  
In periglio - co' - sto caro amor caro amor non mi las-

cia. Caro amor non mi lasciar se più mi prete - so - sei Del secondo i

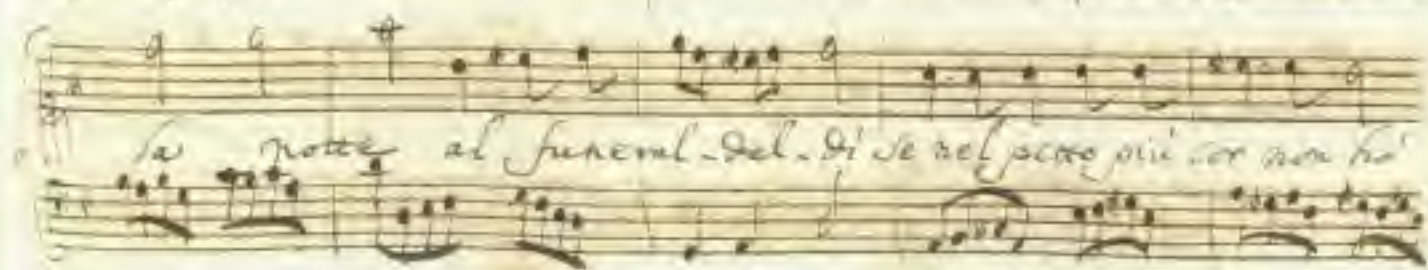
lotti miei perdersi - ne al mio penar -

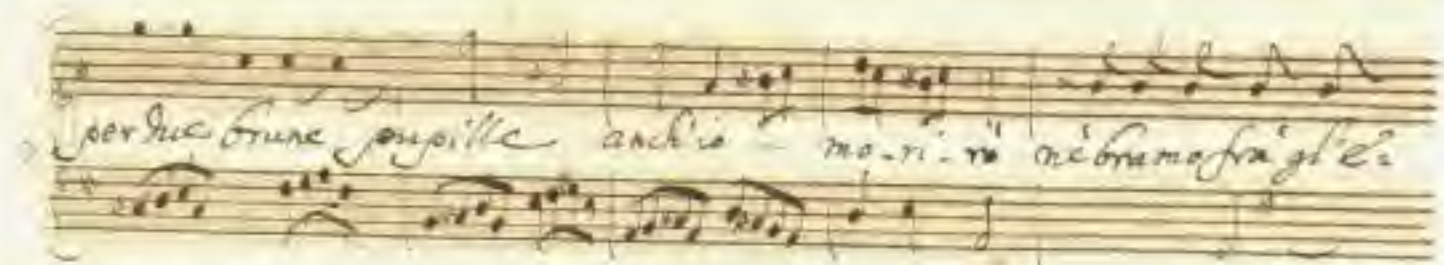
- al mio pe nar





## Scena XI Galieno







# Scena XII

*Dono*

*Tullia e detto*

*Tullia mio tesoro*

*Quanto tempo*

*Dono*

*Non in grembo a Teti il dolgiuoco io qui dell'ombra in seno volo. Pic-*

*rautos al mio bel altero - ro*

*Permetti anima mia che in questo*

*notte a argente affar del Bero d'oro le mie virgines*

*With cor in:*

*Gal.*  
fido mi scacciami rifinì Vanne L'vanno o' cara in aune:  
Air interi giorni d'anni Morir in quel bel de - no giuro al mare bel  
*Ful.* *Gal.*  
Oato Partir non voglio ignorato Stelle Amor che far deggio!  
Assinge il cigno d'ai morbida Birone ignudo c'anno a' amoris.



Niente vanne mia ben gradito in a' Momenti verò ne le sue braccia

Te mio nome s'ha braccio lauto notte più

Lara notte più la ras bramaron - do notte più la - - ras bramaron -

Vò si strugge per l'ora in Cigno il Donante - la fido a l'oban - - -

te il gran fiume di Roma io baci - ro -

io - baci - ro De mi me s' in braccio hauro

notte più cara Gran non - so notte più

Ca - ra Gran non - so



Si cor mio

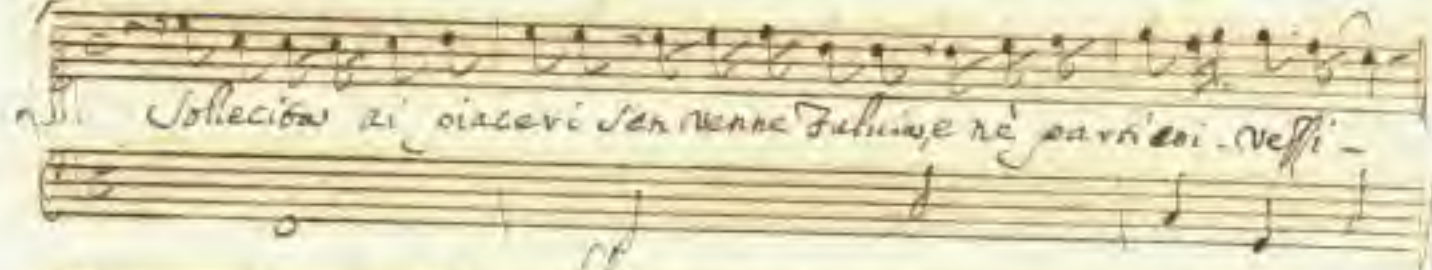
fabbracciero facierò quel bel lavoro - dire -

Bin e coi lacci del tuo criniera d'oro - e noisteno io strin - gerò

Si cor mio

fabbracciero ti facierò di sì di sì cor mio fabbracciero ti bacie - rò ti strin - gerò

Geli



Scena XIII

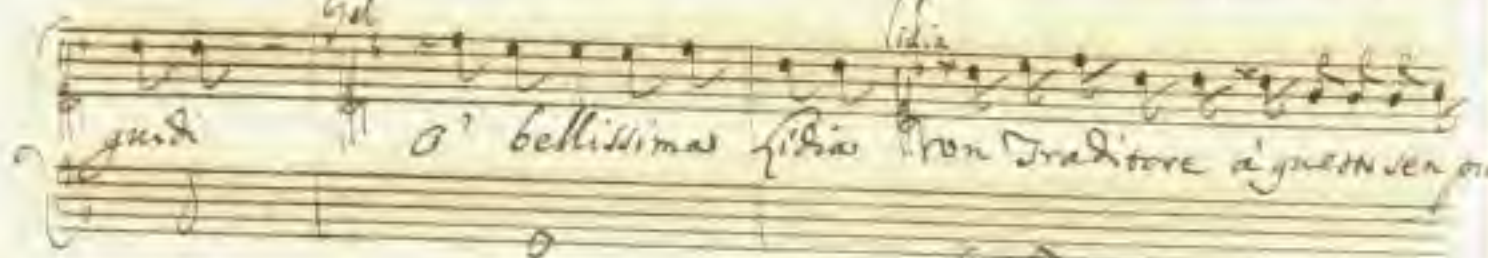
Lidia

Teno e Letti

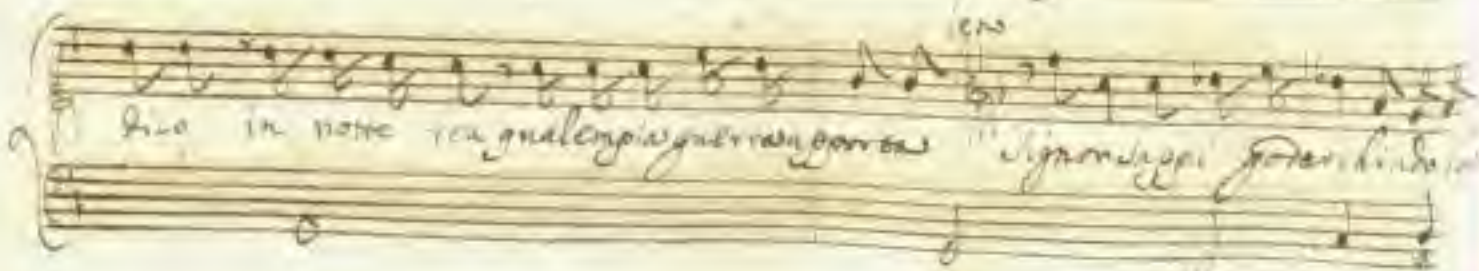
Tone barbare e Tone Latta Oni

Geli

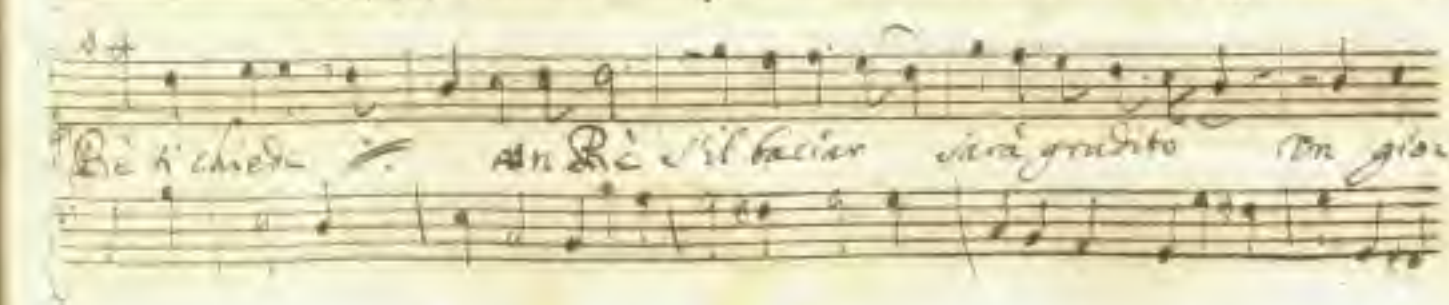
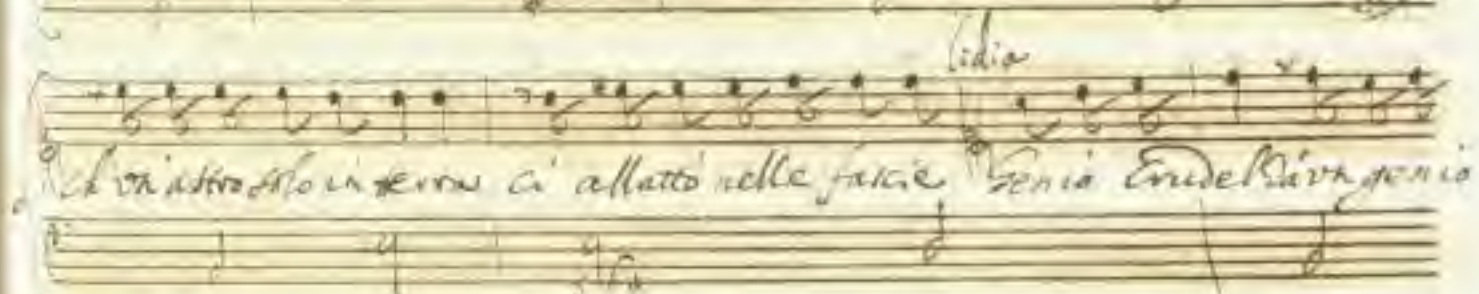
Lidia

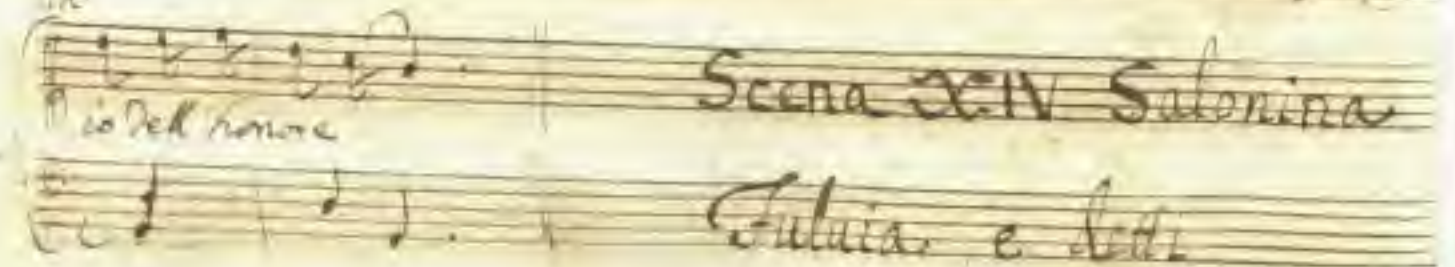
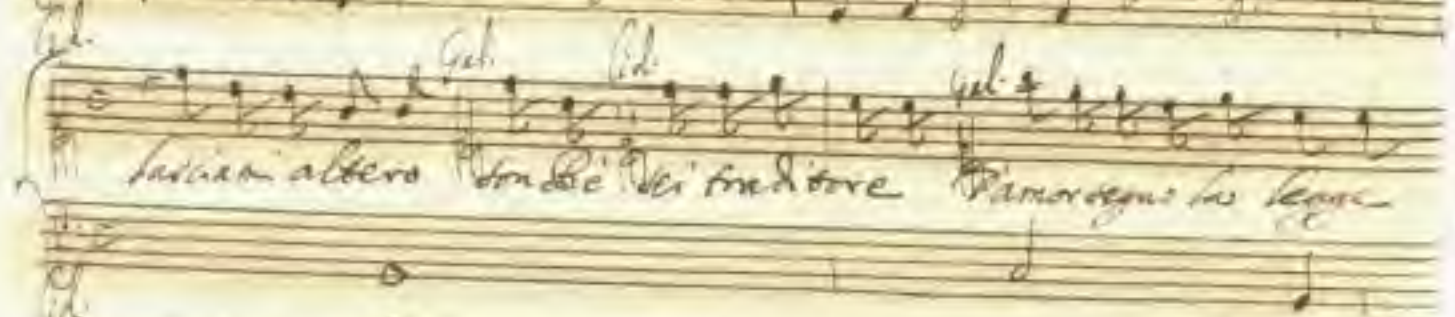
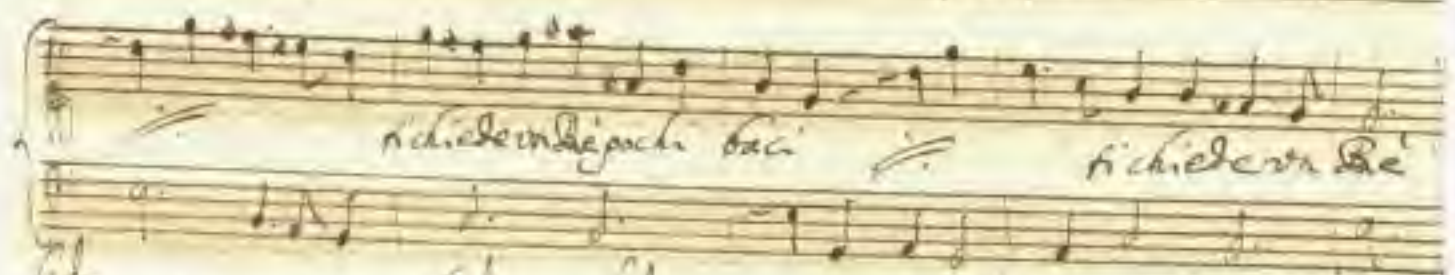
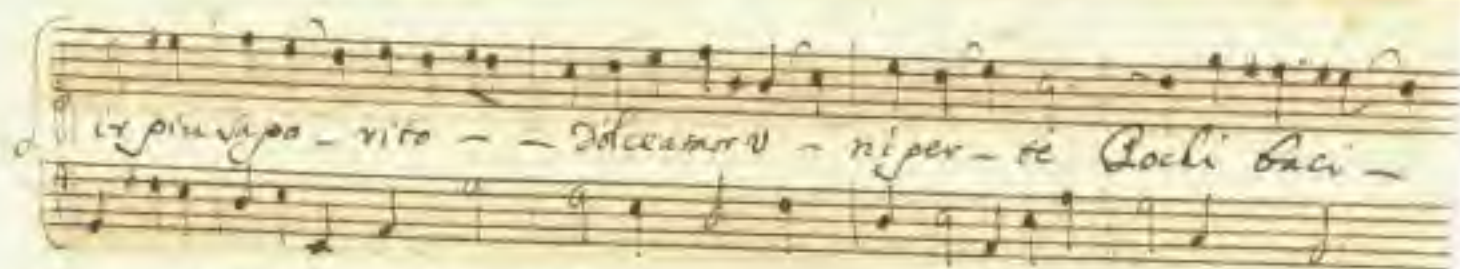


Teno









Scena XIV Salomina

Gulizia e Letti

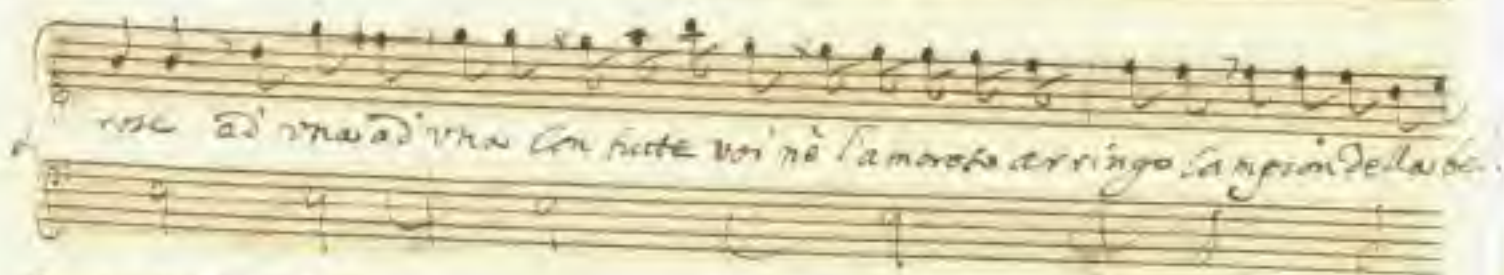
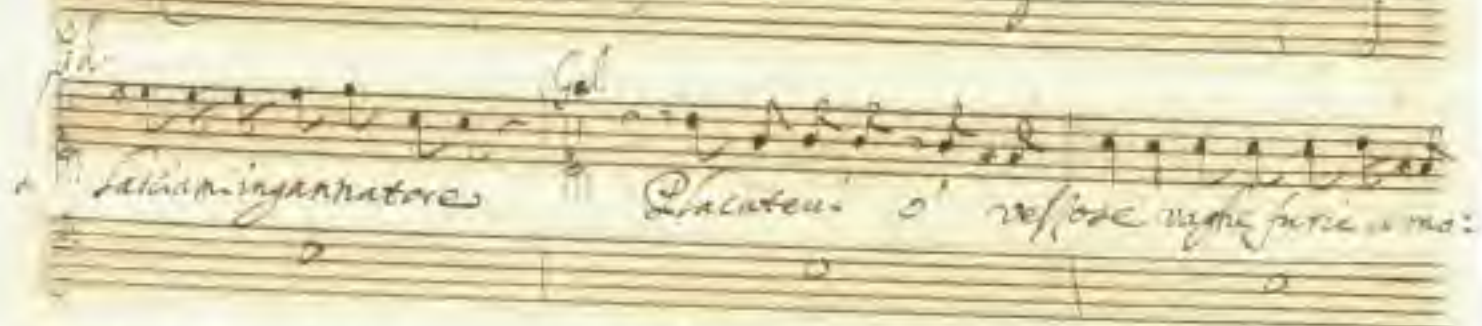
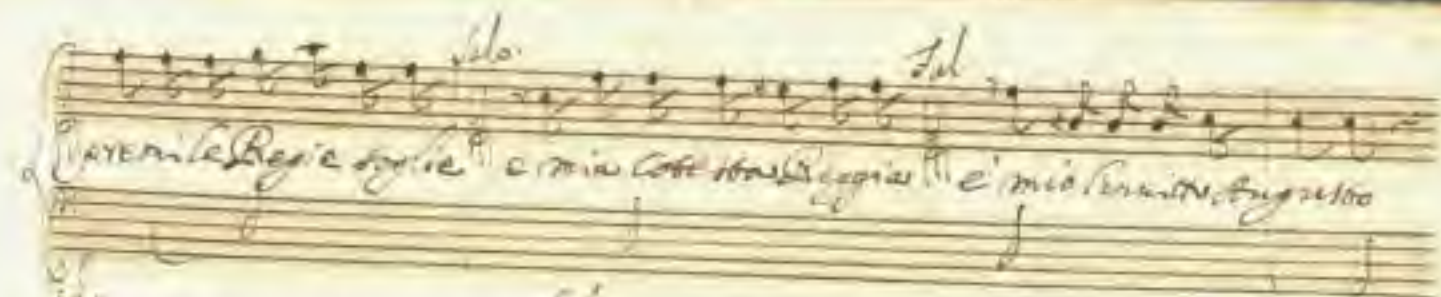


*Sia nel mio proprio letto Curce offrenabifame mena' rapir Dell'Alba Augusta*

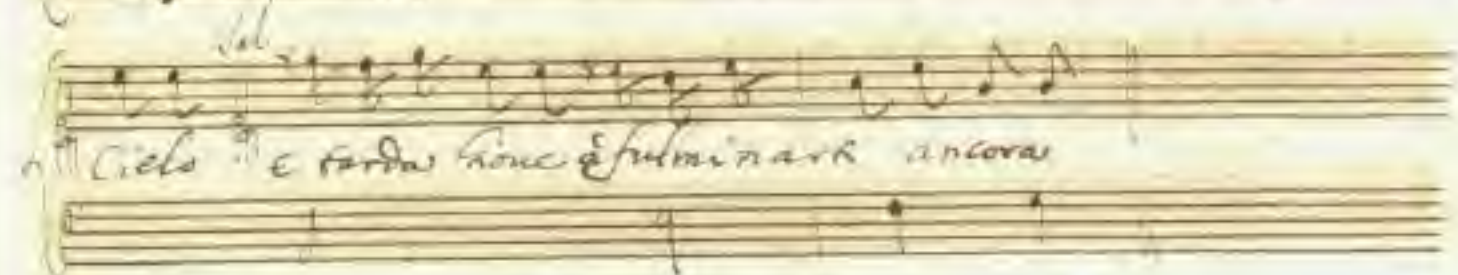
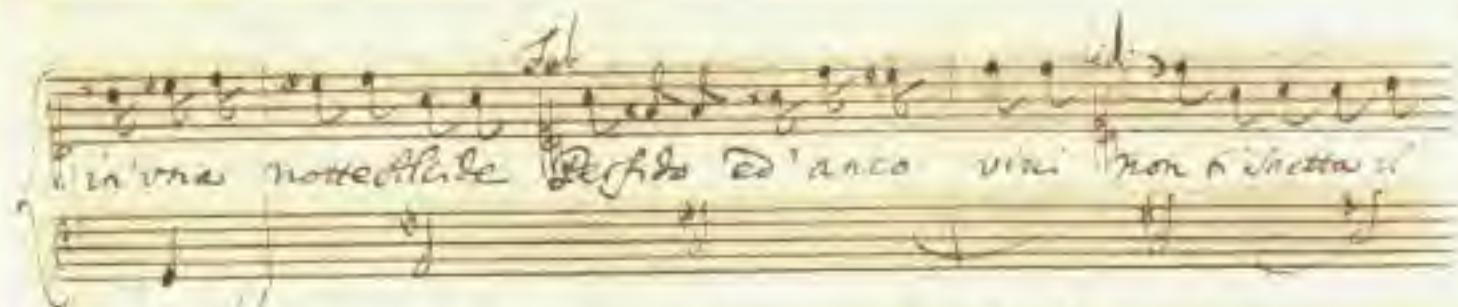
*Sonni Qui salomna ola*

*Cesare adalton in seno*  
*Cesare adalton in seno*

*Ma' ki' come l'ardita*







*LETO*

*Sol.*

Fuggi o signor vanto di huius d'armistice a tuoi danti *Qua*

*Sol.* *Sol.* *LETO*

Carbare a magure Involati o mobile Fuggi o condotte. Vieti l'entre fo

*Sol.* *Sol.*

Stango So mi colga gli amule So segna i volo. Dello che mi accora

SCENA XVI Coro

Stano, Emilian, e Lidia



*Figlia*  
mora saleno mora ./. ./.  
*Padre* *Germano*  
mora saleno mora ./. ./. *Germano*  
mora mora saleno mora *Figlia*  
mora mora saleno mora  
O' il nome e grande d'eroi latini Ma come e quanto qui nell'infame  
Deppia' violente tiranna segna il pianto l'onor m'annuora

*And.*  
che sol dall'umore valor Romano — chiamerem pio di fede

*Co.* *Al.*  
Al sen t'annodo Dolcemente t'abbraccio — ma di sue piante anco

*Sto.*  
chitolti i ceppi legge d'empio tiran sotto di frange —

*And.*  
ritorni dalla spiga la vita il Re superbo Cloro la miei guerrieri rai

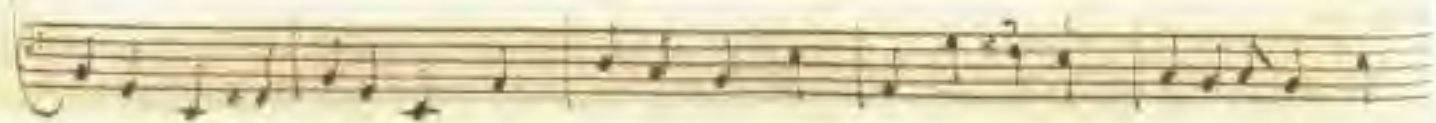
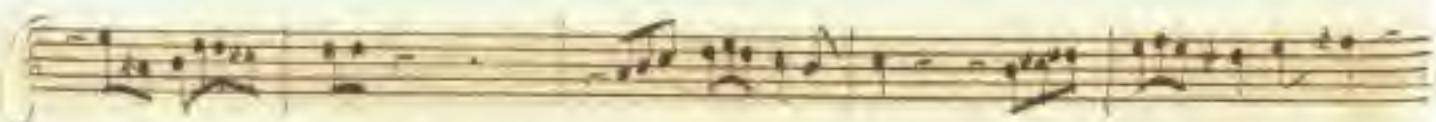
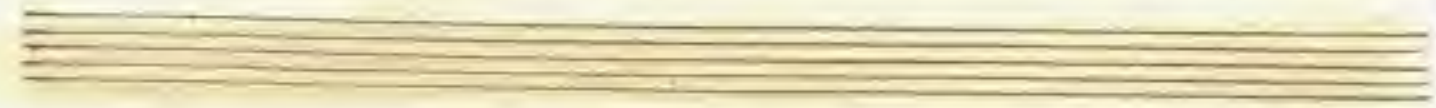
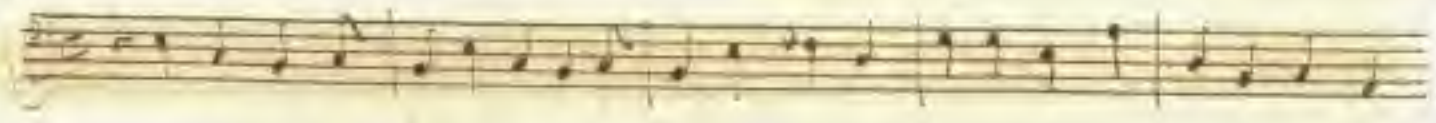
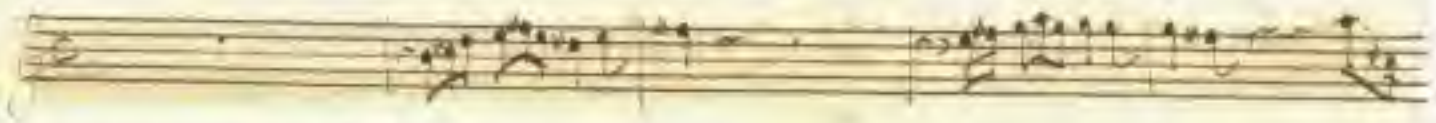


fracciarai del re che fugge i pastime co al veneno doglio vengo semito et:

tonc e l'ho intanto sicuro ai Dogli alberghi hor volgo il piede —

vergine Astrea nel doglio Augu — — sto cordie — —

Aria 16





## Scena XVII

Lidia sola

The musical score is written on five systems of staves. The first system is in treble clef with a key signature of one sharp (F#). The second system is in bass clef. The third system is in treble clef with a key signature of one sharp. The fourth system is in treble clef with a key signature of one sharp. The fifth system is in bass clef. The music is written in a cursive, handwritten style with various musical notations including notes, rests, and ornaments.

Handwritten musical notation on a five-line staff. The melody is written in a treble clef with a key signature of one sharp (F#). The notes are mostly eighth and sixteenth notes, with some triplets indicated by a '3' over the notes. The lyrics are written below the staff in a cursive hand.

*Handwritten lyrics:* *...e se non si* *...e se non si*

Handwritten musical notation on a five-line staff. The melody continues with eighth and sixteenth notes. There are some triplets and a few beamed notes. The lyrics are written below the staff.

*Handwritten lyrics:* *...e se non si* *...e se non si*

Handwritten musical notation on a five-line staff. The melody features more complex rhythmic patterns, including triplets and beamed sixteenth notes. The lyrics are written below the staff.

*Handwritten lyrics:* *...e se non si* *...e se non si*

Handwritten musical notation on a five-line staff. The melody concludes with a few final notes and a double bar line. The lyrics are written below the staff.

*Handwritten lyrics:* *...e se non si* *...e se non si*



Handwritten musical score on page 151. The page contains eight staves of music. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and fingerings (numbers 1-5). The music is written in a single system across the staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The subsequent staves continue the melodic and harmonic development. The handwriting is in dark ink on aged, slightly yellowed paper. The score concludes with a double bar line on the eighth staff.

Caro mio e che non so che  
 Caro

che non so che  
 che non so che

che non so che  
 che non so che

che non so che  
 che non so che



*Stella qual tuor cana in me / corac dolce gradimento uo.*

*Stato il contento mi vedeva con i' indovno / m'indovno*

*Non il contento mi vedeva con i' indovno*

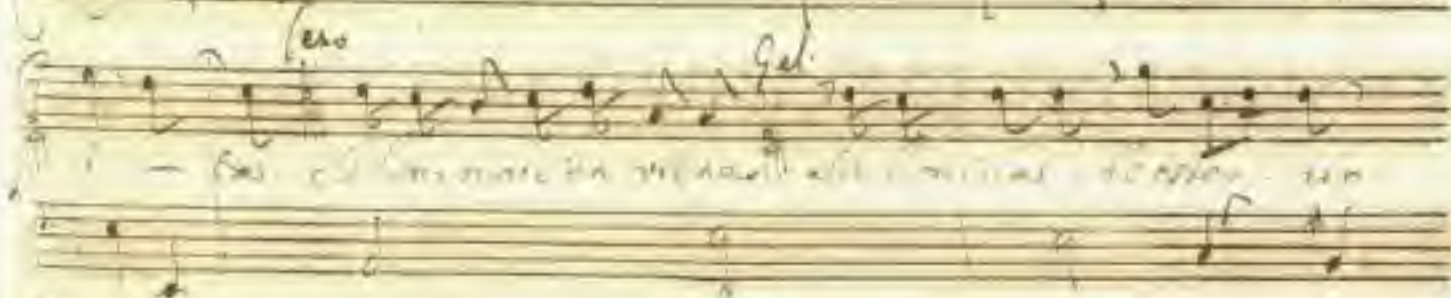
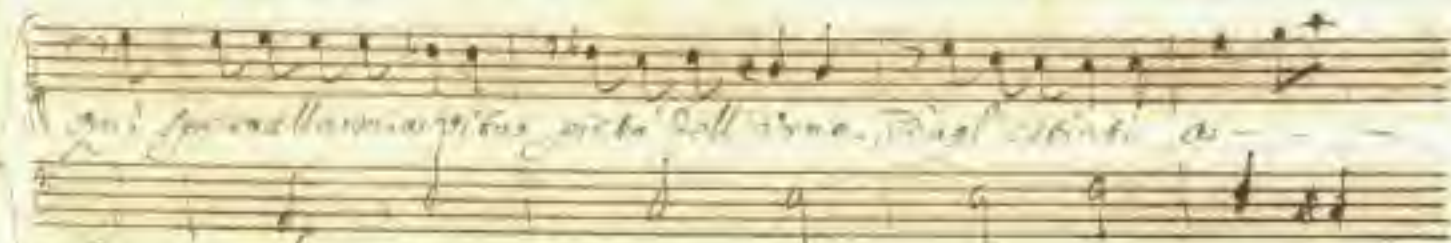
**Scena XVIII**

*Galieno e Leno*

*th / ...*







# Scena XIX

## Salomina ed altri

Salomina ed altri

Tramonta il sole e mi ritorno a pigliar la mia casa delle voci in armonia

Il sole s'è tolto e la natura s'è spenta e tutto m'è tornato a me stesso

che ho fatto per la tua casa e per la tua casa

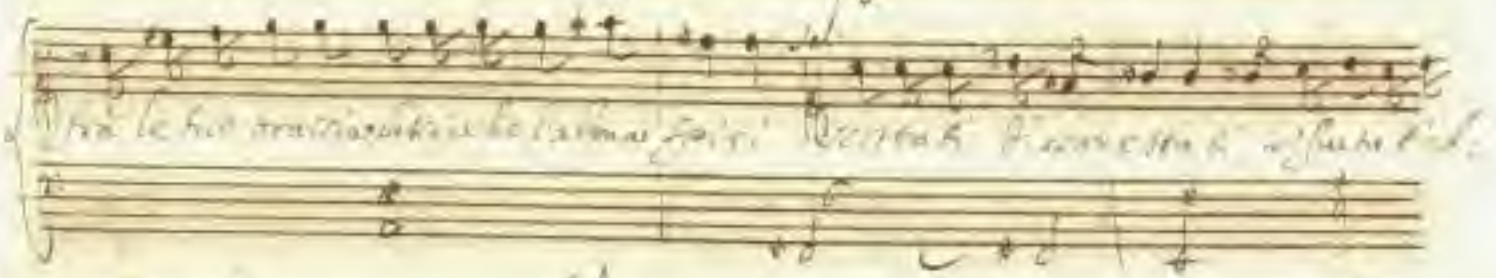


Gal. 24

Due l'acqua del tuo pianto in cui si lava la mia anima



Ma le tue misericordie che l'anima farti



barro e di Odetto



Il mio nome di te



*Amplian per me la gloria - m'ha del* *Deh d'ora in*

*Deh d'ora in* *l'ordine ordinato l'ordine dell'ordine in -*

*Tutta - Egli ha fatto in - no - a mi ha*

**Scena XX**

*Tristodamo e dett.*

*Ordona e colla sua forza il mondo che non ha mai*



*Solo*

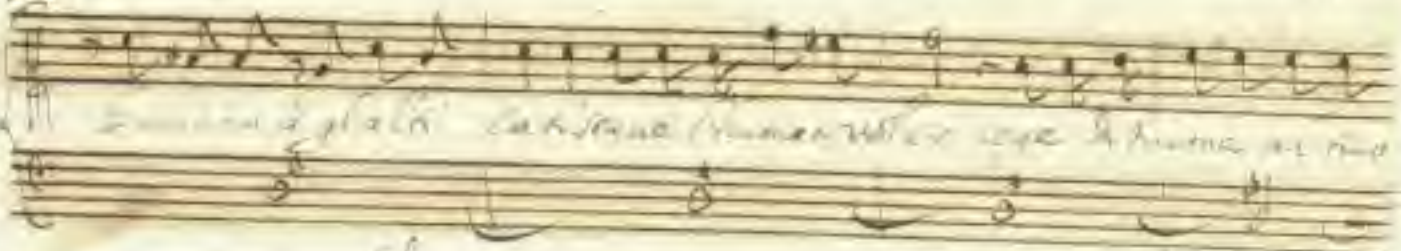
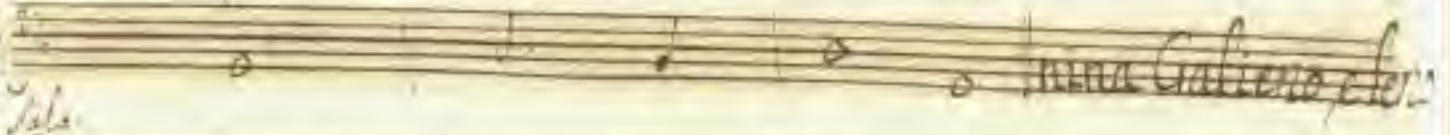
Spinto l'ero, e l'ingratitudine la sofferenza. Anzi, l'indignazione m'era il più forte.

*And.*

« tanto Vorrei giurarti, e perire. Dite a' vostri amici »

« jato al Vobis, e ora a' vostri figli - e gran rischio »

« Ma se m'era - lo so, non potrei di più, e non potrei di meno. Ma »





Salv:  
etern

Handwritten musical notation on a five-line staff. The melody is written in a treble clef with a key signature of one flat (B-flat). The lyrics are written below the staff: "Veni, fili, veni ad laudem, et laudem, et laudem". Above the staff, the word "Lena" is written.

Handwritten musical notation on a five-line staff. The melody is written in a treble clef with a key signature of one flat (B-flat). The lyrics are written below the staff: "et laudem, et laudem, et laudem". Above the staff, the word "Lena" is written.

Handwritten musical notation on a five-line staff. The melody is written in a treble clef with a key signature of one flat (B-flat). The lyrics are written below the staff: "et laudem, et laudem, et laudem". Above the staff, the word "Lena" is written.

Handwritten musical notation on a five-line staff. The melody is written in a treble clef with a key signature of one flat (B-flat). The lyrics are written below the staff: "et laudem, et laudem, et laudem". Above the staff, the word "Lena" is written.





Handwritten musical score for "L'Inno di S. Maria" by Giovanni Battista Pergolesi. The score is written on four staves. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. The third staff has a treble clef and a key signature of one flat. The fourth staff has a bass clef. The music is in 3/4 time. The lyrics are written below the staves: "L'Inno di S. Maria. 8. ma gemelle. e il prota. re." and "e la tua chetate. e la tua".

Handwritten musical score for the opera *L'Espresso* by Giuseppe Verdi. The score is written on four staves, with lyrics in Italian. The lyrics are: "L'Espresso è un caffè molto forte, molto forte, molto forte." The music is in 2/4 time and G major. The score is handwritten in ink on aged paper.









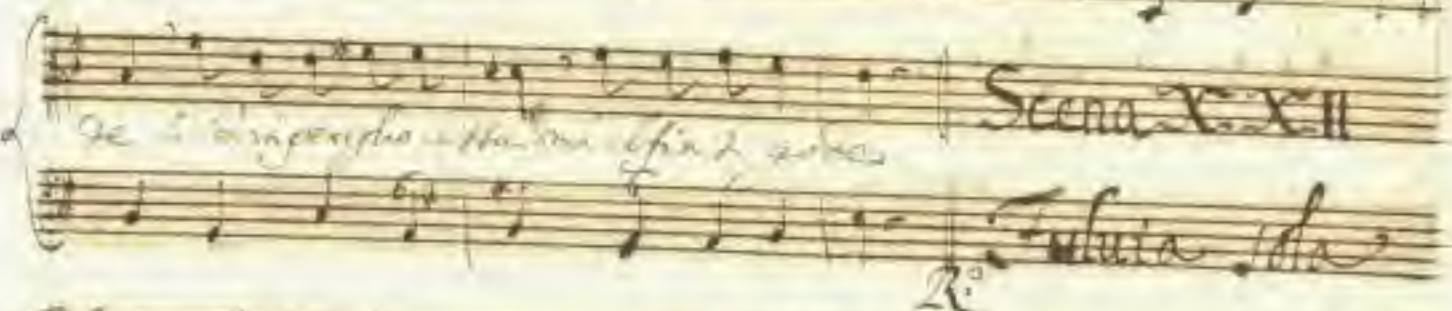
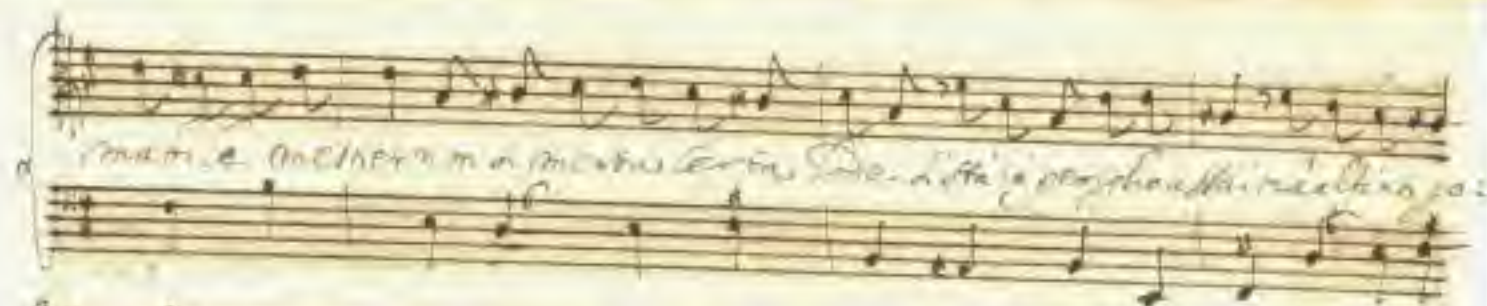


*And in the night when the moon shines bright  
The stars are like diamonds in the sky*

*And when the morning sun is shining bright  
The birds are singing in the trees*

*And when the sun is shining bright  
The birds are singing in the trees*

*And when the sun is shining bright  
The birds are singing in the trees*







Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various musical symbols such as notes, rests, and bar lines. The first two staves are grouped by a brace on the left. The third and fourth staves are also grouped by a brace. The fifth and sixth staves are grouped by a brace. The seventh and eighth staves are grouped by a brace. The ninth and tenth staves are grouped by a brace. The handwriting is in ink and appears to be from the 18th or 19th century. There is a large stain at the bottom of the page.

*Persepolis. A. 1801. Gualtero. 1800. 1800.*



*Non fether - in Alce fo fether - in*

*Se l'Amore bello nel mondo in la qual parte in per lo mondo in*

*Unquello che non moro l'altro non moro -*

**Scena XXIII**

**Cloro, e della**

*Se l'Amore bello nel mondo in la qual parte in per lo mondo in*

Handwritten musical score for the song "Thunke Dirschel". The score is written on two staves. The top staff contains the melody, with lyrics written below it: "Thunke Dirschel, der hat die besten heere, der hat die besten". The bottom staff contains the bass line. The music is written in a simple, handwritten style.

Die Schöne  
Die Schöne

Handwritten musical score for "Die Schöne" by Franz Schubert. The score is written on two staves. The top staff is for the voice, with a treble clef and a key signature of one flat (B-flat). The bottom staff is for the piano accompaniment, with a bass clef and a key signature of one flat. The music is in 3/4 time. The lyrics are written below the voice staff. The score is handwritten in ink on aged paper.

*L'Espresso*



Handwritten musical score for a piece titled "Vanda's Song". The score is written on two staves. The first staff contains the melody, with the words "Vanda's Song" written below it. The second staff contains the bass line. The music is in a key with one flat (B-flat) and a 2/4 time signature. The piece is marked "Allegro" and "Cresc." (Crescendo). The score is signed "J. S. 1871" at the bottom right.

Handwritten musical score for "Brucia i Santi" by Giuseppe Verdi. The score is written on two staves. The top staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a bass clef and a key signature of one sharp (F#). The music is in 4/4 time. The lyrics "Brucia i Santi" are written below the staves. The score includes various musical notations such as notes, rests, and dynamic markings.

*Lied der Nachtigall*

Handwritten musical score for the song "Die Feinde der Freiheit". The score is written on two staves. The top staff begins with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes. The bottom staff begins with a bass clef and contains a bass line with eighth and sixteenth notes. The lyrics "Die Feinde der Freiheit" are written in cursive between the staves. The paper is aged and yellowed.

Handwritten musical score on two staves. The notation includes various notes, rests, and accidentals. Faint lyrics are visible between the staves.



Handwritten musical score on two staves. The notation includes various notes, rests, and accidentals. Faint lyrics are visible between the staves.





Handwritten musical notation on two staves. The first staff begins with a treble clef and a common time signature (C). The second staff begins with a bass clef. The music consists of eighth and sixteenth notes.

Handwritten musical notation on two staves. The first staff begins with a treble clef and a common time signature (C). The second staff begins with a bass clef. The music consists of eighth and sixteenth notes. The word "Scena XXII" is written in large, decorative letters at the end of the first staff.

Handwritten musical notation on two staves. The first staff begins with a treble clef and a common time signature (C). The second staff begins with a bass clef. The music consists of eighth and sixteenth notes. The word "Finis" is written in large, decorative letters at the end of the first staff.

Handwritten musical notation on two staves. The first staff begins with a treble clef and a common time signature (C). The second staff begins with a bass clef. The music consists of eighth and sixteenth notes.

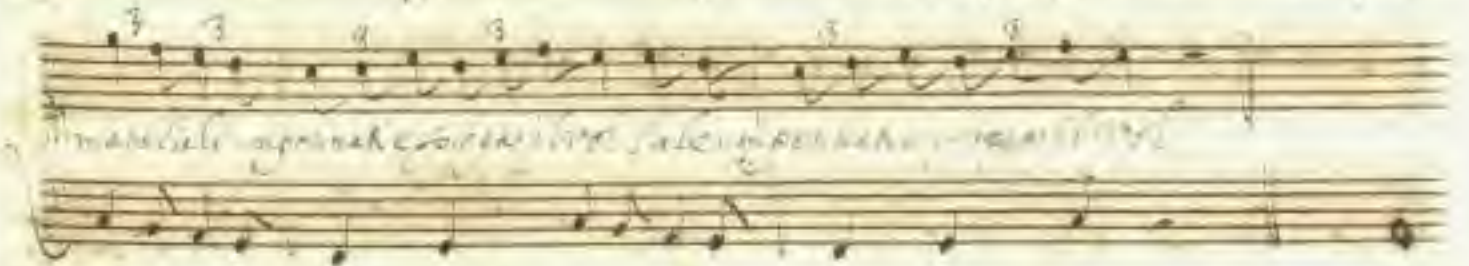
Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and fingerings. The lyrics are written in Italian and are interspersed between the staves.

Lyrics visible on the page:

- Stave 2: *me stavo in casa e mi*
- Stave 3: *me stavo in casa e mi*
- Stave 4: *me stavo in casa e mi*
- Stave 5: *me stavo in casa e mi*
- Stave 6: *me stavo in casa e mi*
- Stave 7: *me stavo in casa e mi*
- Stave 8: *me stavo in casa e mi*
- Stave 9: *me stavo in casa e mi*
- Stave 10: *me stavo in casa e mi*







**Scena XXV**




Scena XXVII

Dori, e Letta

Handwritten musical notation for the first system, featuring a vocal line and a basso continuo line. The lyrics are: "Ma non so più che mi sia da fare, e non so più che mi sia da fare".

Handwritten musical notation for the second system, featuring a vocal line and a basso continuo line. The lyrics are: "Ma non so più che mi sia da fare, e non so più che mi sia da fare".

Handwritten musical notation for the third system, featuring a vocal line and a basso continuo line. The lyrics are: "Ma non so più che mi sia da fare, e non so più che mi sia da fare".



em.

Il fante di S. Maria e non si sa se sia vivo o se sia morto.

em. +

Ma l'angelo che non ha nome dopo l'ultimo.

em.

Il fante di S. Maria e non si sa se sia vivo o se sia morto.

In quest'acqua baciata col sangue.

Scena XXVII.

*Salerno, Salomina ed altri*

How did you like it? Augustus Cesare.

[illegible]

Kaffa alla prima casa della - ma costui, che si chiama, è un



*Al. Cg*  
Mira caduco l' alma altera - Sudda che non ha mai mai veduta -  
*Al.*

**Scena XXVIII, a Ultima** *Al.*  
e faccio che anche

**Sileno o Tutti**

*Al. Sil.*  
S' entra que d' un' esclamazione - Folla di Dio, tutti si son  
c' entra que d' un' esclamazione - Folla di Dio, tutti si son

*eml. Al. Cg.*  
Abbi la mano in quest' ora, l' ora che non tornerà ancora -  
Abbi la mano in quest' ora, l' ora che non tornerà ancora -

[illegible]



*And.*

Handwritten musical score system 1. It consists of a vocal line and a piano accompaniment line. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are written below the notes. The piano accompaniment line is in the bass clef.

*And.*  
credo bona de Deo in illis. Sed erro las manus crederemur Deo

*And.*

Handwritten musical score system 2. It continues the vocal and piano lines from the previous system. The lyrics continue below the vocal line.

*And.*  
et per ipsum Deum in nomine suo. Etiam erro

*And.*

Handwritten musical score system 3. It continues the vocal and piano lines. The lyrics continue below the vocal line.

*And.*  
Deo. Etiam per ipsum Deum in nomine suo. Etiam erro

Handwritten musical score system 4. It continues the vocal and piano lines. The lyrics continue below the vocal line.

*And.*  
et per ipsum Deum in nomine suo. Etiam erro

*Allegro*

giocai l'errore. Se era mille a due non amore

*Andante*

Amore l'errore - l'errore l'amore - l'errore l'amore

*Allegro*

Non so se l'errore il far l'amore fa più o meno - l'errore l'amore

*Allegro*

Non so se l'errore - l'errore l'amore - l'errore l'amore



Handwritten musical notation on a grand staff (treble and bass clefs). The melody is written in the treble clef, and the bass line is in the bass clef. The music is in 2/4 time. The lyrics are written below the staff.

Handwritten lyrics: *Handwritten text, possibly a title or first line of lyrics.*

Handwritten musical notation on a grand staff. The melody continues in the treble clef, with some notes marked with a 'G' above them. The bass line continues in the bass clef. The lyrics are written below the staff.

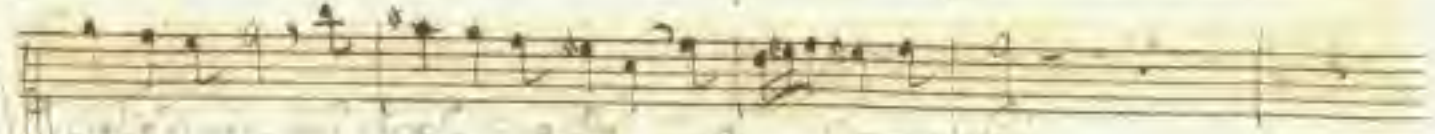
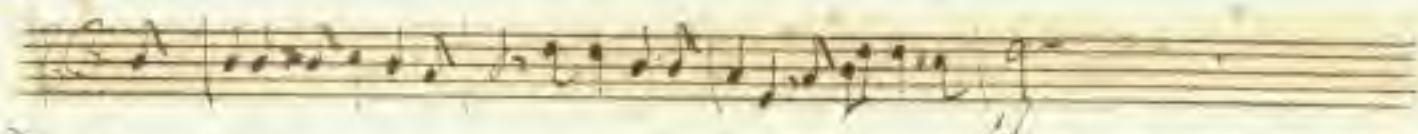
Handwritten lyrics: *Handwritten text, second line of lyrics.*

Handwritten musical notation on a grand staff. The melody continues in the treble clef, with some notes marked with a 'G' above them. The bass line continues in the bass clef. The lyrics are written below the staff.

Handwritten lyrics: *Handwritten text, third line of lyrics.*

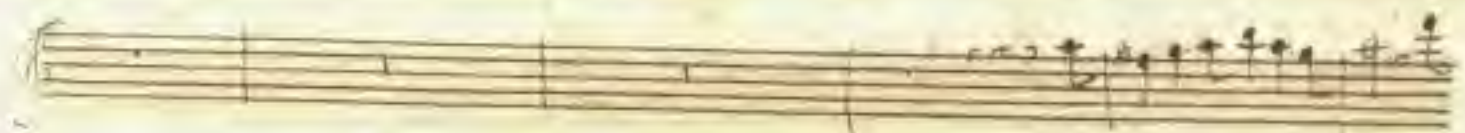
Handwritten musical notation on a grand staff. The melody continues in the treble clef, with some notes marked with a 'G' above them. The bass line continues in the bass clef. The lyrics are written below the staff.

Handwritten lyrics: *Handwritten text, fourth line of lyrics.*

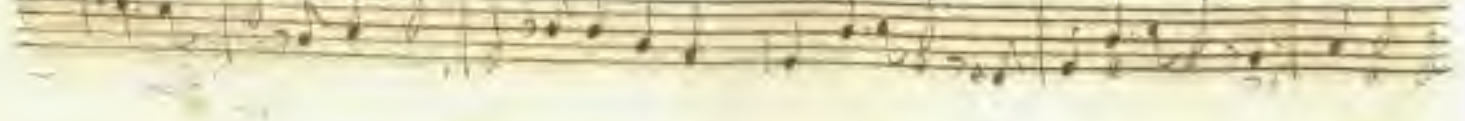
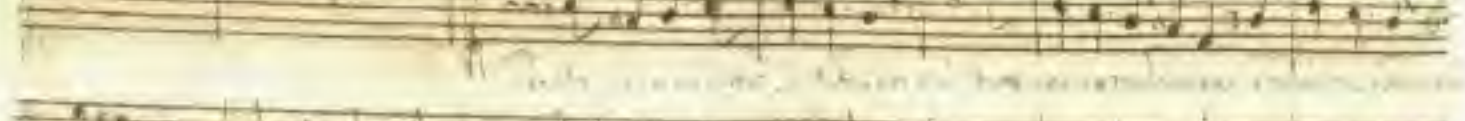
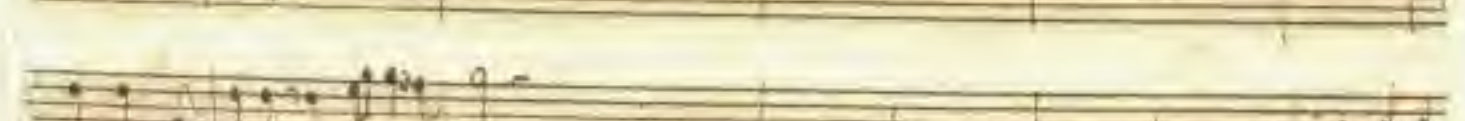








Postlücke in der ersten 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 841. 842. 843. 844. 845. 846. 847. 848. 849. 850. 851. 852. 853. 854. 855. 856. 857. 858. 859. 860. 861. 862. 863. 864. 865. 866. 867. 868. 869. 870. 871. 872. 873. 874. 875. 876. 877. 878. 879. 880. 881. 882. 883. 884. 885. 886. 887. 888. 889. 890. 891. 892. 893. 894. 895. 896. 897. 898. 899. 900. 901. 902. 903. 904. 905. 906. 907. 908. 909. 910. 911. 912. 913. 914. 915. 916. 917. 918. 919. 920. 921. 922. 923. 924. 925. 926. 927. 928. 929. 930. 931. 932. 933. 934. 935. 936. 937. 938. 939. 940. 941. 942. 943. 944. 945. 946. 947. 948. 949. 950. 951. 952. 953. 954. 955. 956. 957. 958. 959. 960. 961. 962. 963. 964. 965. 966. 967. 968. 969. 970. 971. 972. 973. 974. 975. 976. 977. 978. 979. 980. 981. 982. 983. 984. 985. 986. 987. 988. 989. 990. 991. 992. 993. 994. 995. 996. 997. 998. 999. 1000.





Handwritten musical score on eight staves. The notation includes various note values, rests, and bar lines. There are some handwritten annotations in pencil below the staves, such as "F. G. H. I. J. K. L. M. N. O. P. Q. R. S. T. U. V. W. X. Y. Z." and "A. B. C. D. E. F. G. H. I. J. K. L. M. N. O. P. Q. R. S. T. U. V. W. X. Y. Z."



Comparece l'Idea nel medesimo luogo, nel 1<sup>o</sup> e compare  
nel Prólogo



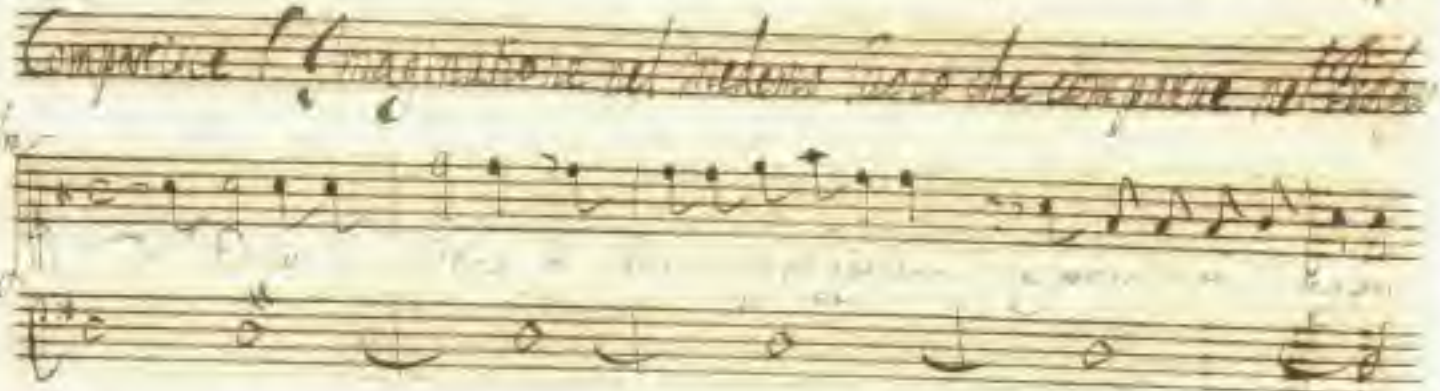


This page contains a handwritten musical score on aged, yellowed paper. The score is organized into two main systems, each consisting of three staves. The first system is bracketed on the left. The first staff of the first system contains a melodic line with various note values and rests. The second staff of the first system contains a similar melodic line, with the handwritten text "L'adieu - l'adieu" written below it. The third staff of the first system contains a bass line with larger note values. The second system also consists of three staves. The first staff of the second system contains a melodic line. The second staff of the second system contains a melodic line with the handwritten text "L'adieu - l'adieu" written below it. The third staff of the second system contains a bass line. Below the second system, there are two additional empty staves. The handwriting is in dark ink, and the paper shows signs of age and wear.











A handwritten musical score on aged, yellowed paper. The score consists of ten staves, organized into five systems of two staves each. The notation is in a historical style, featuring various note values, rests, and bar lines. Some staves have lyrics written below them in a cursive hand. The paper shows signs of age, including discoloration and some wear along the edges.

Lyrics visible on the staves include:

- Staff 1: *...der ...*
- Staff 2: *...der ...*
- Staff 3: *...der ...*
- Staff 4: *...der ...*
- Staff 5: *...der ...*
- Staff 6: *...der ...*
- Staff 7: *...der ...*
- Staff 8: *...der ...*
- Staff 9: *...der ...*
- Staff 10: *...der ...*

Handwritten musical score system 1. The system consists of three staves. The top staff is a single line with a treble clef and a key signature of one flat (B-flat). The middle staff is a single line with a treble clef and a key signature of one flat (B-flat). The bottom staff is a single line with a bass clef and a key signature of one flat (B-flat). The music is written in a single system with a common time signature. The notation includes various note values, rests, and accidentals. There are handwritten annotations in the margins: "eitel und ehm" on the left and "die Antikritik" on the right.

Handwritten musical score system 2. The system consists of three staves. The top staff is a single line with a treble clef and a key signature of one flat (B-flat). The middle staff is a single line with a treble clef and a key signature of one flat (B-flat). The bottom staff is a single line with a bass clef and a key signature of one flat (B-flat). The music is written in a single system with a common time signature. The notation includes various note values, rests, and accidentals. There are handwritten annotations in the margins: "die Antikritik" on the left and "die Antikritik" on the right.





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